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ABSTRACT

The music education program for the public schools of Washington, D.C. is presented in this handbook of K-12 music programs, collateral music programs, resource information, and teacher competencies. A philosophy, calendar, and sequential skills chart precede the main body of the handbook which first outlines the elementary program (grades K-6), a general and instrumental program. Details of this program, as for all levels, describe the basic instructional program, scheduling, and supplementary activities. The junior high school program (grades 7-9) also includes general music and instrumental music, but expands into choral, band, and orchestra activities. The senior high program (grades 10-12) introduces music appreciation, black music, history of music, piano, organ, humanities, and music theory in addition to existing choral and instrumental programs. Special programs at the high school level are a comprehensive musicianship program and a related arts program. Each course is outlined in a statement of course content, terminal performance objectives, enabling objectives, and teaching suggestions. (KSM)

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A Handbook for

MUSIC EDUCATION

in the

PUBLIC SCHOOLS of the DISTRICT of COLUMBIA

FLORETTA D. MC KENZIE, ACTING SUPERINTENDENT

SO 006 691

Washington, D. C.
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PUBLIC SCHOOLS OF THE DISTRICT OF COLUMBIA

A HANDBOOK FOR MUSIC EDUCATION

DEPARTMENT OF MUSIC

HORTENSE P. TAYLOR
ACTING SUPERVISING DIRECTOR

FLORETTA D. MCKENZIE
ACTING SUPERINTENDENT OF SCHOOLS

1973

PREFACE

"It is often taken as an axiom that the more precisely one can define the results of instruction, the clearer one will be as to what and how to teach. But this is the case only when precision, objectivity, uniformity, and overt demonstration are inherent parts of the desired outcome. Such qualities are found in abundance in several subjects, notably the sciences, mathematics, and languages. They are also found in the arts but are often peripheral there. The central outcomes of learning in the arts are usually characterized by unpredictability, subjectivity, sensivity, creativity, originality, inwardness. These qualities do not always lend themselves to prior stipulation in the same way that predictable behaviors do. In fact, they may be stunted by the very operations insisted upon by behaviorists as necessary for effective learning."[1]

Aesthetic Behavior Categories

"There are seven major behaviors, or behavior-categories, involved in aesthetic encounters with art or with nonart. These seven behaviors cover the major aspects of human functioning in the aesthetic realm. They contain within them any number of subbehaviors, but they are at precisely the level of generality that human beings actually function in their experience of the world. They provide the basic tools for organizing and implementing every aspect of aesthetic education in each art and in any combination of arts, while at the same time being manageable for intellectual understanding.

The seven behaviors are perceiving, reacting, producing, conceptualizing, analyzing, evaluating, and valuing. Two of these behaviors - perceiving and reacting - can be called 'ends behaviors.' They are the ends toward which all of aesthetic education moves. Four of the behaviors - producing, conceptualizing, analyzing, and evaluating - are called 'means behaviors.' They are the major means of movement toward heightened aesthetic perceiving and reacting. The final behavior - valuing - is an 'outcome behavior.' It occurs as an outcome of effective involvement in the other six. The notion of ends, means, and outcomes is crucial in understanding these behaviors and in using then appropriately to help music education become aesthetic education. Some of the most serious problems in music education have arisen as a result of confusing ends, means, and outcomes."[2]

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[1] Bennet Riemer, "Aesthetic Behaviors in Music," Toward an Aesthetic Education, (Washington, D.C.:Music Educators National Conference, 1971), p.73.

[2] *Ibid.*, pp. 76-77.

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PHILOSOPHY

We believe that:

Music Education must have as major goals the arts of living, the cultivation of individuality, and the fostering of creativity.

The arts, particularly music, are indispensable to the intellectual, cultural, emotional, and psychological development of the total person.

Every child in the District of Columbia should be given the opportunity to express himself to the limits of his potential in the discipline of music.

Music provides a continuity with man's aesthetic tradition.

The general aims in the District of Columbia Public Schools are to develop an aesthetic awareness, increase technical proficiency, and provide for the student a body of knowledge which will heighten his capacity to experience the best musical literature of our heritage.

To accomplish these aims, music instruction should:

Provide opportunities for every student to "make music" as part of his aesthetic development

Help each child to develop musically to the fullest extent of his ability

Teach the basic skills so that they will become functional for the individual child and so that they will enhance the students' appreciation of music

Provide for each student opportunities to understand the significance of music as a conveyor of cultural traditions as they relate to him and to others.

MUSIC DEPARTMENT

Calendar for 1973 - 1974

1973

September

6 & 7 (Thurs. & Fri.) D.C.M.E.A. Workshop Kennedy Center 8:45 - 3:15 daily

October

4 & 11 Workshop on National Symphony Program for Fourth Graders 1:00 - 3:00 p.m. (Dates tentative)

November

19, 20, & 21 (Mon.,Tues.,Wed.) National Symphony Concert for Fourth Graders at Kennedy Center

December

1974

January

Calendar of Events, Contd.

February

March

22 - 26 MENC Anaheim, California

April

Third week All-City Band and Orchestra Festival

24 & 25 (tentative) Concerts in Schools, elementary and junior high. Washington Performing Arts Society

May

2 Eighth Annual All-City Choral Music Festival rehearsal DAR Constitution Hall 8:00 A.M. - 4:30 P.M.

3 Eighth Annual All-City Choral Music Festival performance DAR Constitution Hall 8:00 P.M. - 10:00 P.M.

June

SEQUENTIAL SKILLS CHART

	EARLY	MIDDLE	LATER
MELODY	Sing or play a simple melody with others that is musically rewarding to the child and acceptable to the instructor. Indicate awareness of melodic direction, use "high," "low," "up," "down" in describing examples.	Expand rote repertoire → Sing and play a song as a group member, based on the diatonic scale using good intonation. Use diagrams indicating different pitch levels with optional use of syllables, letters, or numbers. Rote approach.	Expand rote repertoire → Sing and play at sight (individually or as a group member) song excerpts selected by the instructor reflective of the individual student's mastery level.
RHYTHM	Respond to beat and accent. Become aware of differences in durations of individual notes and rests within a melody. Distinguish between duple and triple meter.	Differentiate between beat and accent. Demonstrate through performance an understanding that successive note values can be grouped into unified rhythmic patterns. Explain, perform, and move to 2/4 and 3/4 meters.	Differentiate between regular, irregular, and syncopated rhythms. Write dictated rhythms using devised or standard notation. Explain, perform, notate and move to 2/4, 3/4, 4/4, and 6/8 meters.

	EARLY	MIDDLE	LATER
HARMONY	Play repeated, two or three note ostinato. Play one chord accompaniment on the autoharp and/or grouped resonator bells. Distinguish between the presentation of a melody alone and a melody with accompaniment.	Participate in contrapuntal singing and playing. - sing 2 voice rounds - play and create ostinato Create and play musically appropriate accompaniment, using 2 or more chords in major (optionally minor) keys. Respond in a manner indicating recognition of the occurrence of chord change.	Participate in contrapuntal singing and playing. - sing partner songs - sing 3 or 4 voice rounds - create, play, and sing ostinati - sing descant and count melodies in 2 or 3 parts Create and play musically appropriate accompaniments using 3 or more chords in both major and minor keys. Participate in compositions of 2 or 3 voices which have a chordal or homophonic texture.
FORM	Show an awareness of phrasing in moving and performing.	Recognize identical, similar, and contrasting phrases. Become familiar with the antecedent - consequent relations through call-response songs. Recognize symbols and signs associated with musical form, such as 𝄆 𝄇, 𝄋, and D.C.	Interpret and analyze binary and ternary forms. Use the call-response song experience in creating songs showing the antecedent - consequent relationship. → Encounter and recognize larger forms in music literature.

	EARLY	MIDDLE	LATER
TEMPI	Recognize and respond to highly contrasted differences in tempi. Use "fast" and "slow" in describing examples.	Recognize and respond to a variety of different tempi.	Recognize and respond to aural and notational examples of a wide variety of tempi.
DYNAMICS	Recognize and respond to highly contrasted dynamics. Use "loud" and "soft" in describing examples.	Recognize and respond to a variety of different dynamic levels. Perform in a manner indicating mastery of the concept that tempo and dynamics may function independently of each other.	Recognize and respond to aural and notational examples of a wide variety of dynamic levels. →
TIMBRE	Recognize differences between instrumental and vocal tone qualities.	Differentiate between tone quality of the male and female voice, and among tone qualities of instrumental qualities.	Differentiate by tone quality of instruments within each family. Classify accurately human voices as soprano, alto, tenor, or bass.

This skills chart contains the sequential order for developing major musical concepts. That order can be applied to either elementary or secondary levels given adaptation by the teacher so that the presentation will be relevant to the particular educational setting. For more detailed information the teacher should refer to appropriate sections within this handbook which discuss his particular area of interest.

I. MUSIC IN THE ELEMENTARY SCHOOLS

KINDERGARTEN THROUGH GRADE 6

I. MUSIC IN THE ELEMENTARY SCHOOLS

(K - 6)

The general goal of the comprehensive music program in the elementary schools of the District of Columbia is to crystallize prior musical experiences, to initiate, to stimulate, and to nurture interest and involvement of all children in music.

This goal is realized by a conceptual approach using varied and relevant musical experiences which will be focused into aesthetic perspective relative to the individual.

A. GENERAL MUSIC PROGRAM

The General Music Program in the D.C. Public Elementary Schools seeks to develop musical meanings — aesthetic, cognitive, and psycho-motor — in the mind of the child through a wide variety of exploratory and manipulative activities.

The program seeks to develop musical meanings to the degree of proficiency reflected in the individual child's age group and maturity level.

1. Basic Instructional Program

The Elementary General Music Program includes basic instruction plus some performing activities for all children in grades kindergarten through six. The values in these performing activities are special and narrow in significance, while those of the basic instructional area are broad and profound; accordingly, priority and emphasis must be given music instruction.

The instructional program seeks to develop musical meanings in the mind of the child about music's constituent elements (melody, rhythm, harmony, and form) and music's expressive elements (tempo, dynamics, and tone color). Exploratory activities which involve playing classroom instruments (simple percussion, melodic, and chordal) and orchestral instruments (selected string, woodwind, brass, and percussion) with the aid and cooperation of the instrumental teacher, when available and if needed; freer and more controlled movement; purposeful listening; free improvisation in word, song, and movement; and scanning the page for musical meaning constitute typical ways in which these meanings are developed and extended. These meanings in their aesthetic aspect contain a love of music participation, a sensitivity to tasteful manner in the way the child makes music, and a selectivity about the quality of music he chooses personally. In their cognitive aspect, these meanings contain clear pictures of the musical elements during and after his encounter with music: each element is pictured in isolation, in context with one or more elements, and integrated with others into an overall design. The psycho-motor aspects of these meanings consist of patterns of ordered motion and manipulation enabling the child to realize physically and in sound the aesthetic and cognitive meanings concurrently formed.

Musical experiences in school are enlarged by occasional performances by other students, visiting musicians, correlation with pertinent television and radio programs, and by field trips involving concerts, movies, theatres, and museums.

The degrees of proficiency and depth to which the musical meanings (or concepts) are developed are generally classified below into one of three levels. Attempts at applying evaluatively the behavioral standards there listed must be tempered by the cautionary reminder in the preliminary statements above concerning the nature of the central outcomes in the arts, and the difficulty, because of their nature, in pinpointing tangible and measurable progress standards.

a. Early Instructional Level
(K - 1)

Terminal Performance Objectives

Given a music program of varied exploratory activities aimed at developing musical meanings with specific content planned from the "Direction Finders For Music Chart One, D.C. Public Schools," plus appropriate materials from approved listings for this level, the child, after having completed it, will be able to:

1. Show, spontaneously and when invited, specific preferences for selections and kinds of musical activities in which he would like to participate.

2. Sing as a group member a rote song from a first grade textbook showing:
   (a) Seventy-five per cent accuracy of the melodic, rhythmic and textual content of one verse
   (b) A pleasing tone quality, the degree of acceptability to be determined by the instructor with reference, at the latter's discretion, to a solo child voice featured on a textbook-related recording
   (c) Some evidence of phrasewise delivery, the degree of acceptability to be determined by the instructor.

3. Show a facility in using simple classroom instruments by:
   (a) Selecting an instrument from among percussion, melodic, and chordal types and using it in a manner that bears some obvious contextual relation to a musical selection (either song or recording)
   (b) Playing in a musical manner and in tempo song accompaniments, such as:
      (1) One-, two-, or three-note ostinato accompaniments on bells or piano
      (2) A one-chord accompaniment on the autoharp
      (3) A metrically associable improvisation on a percussion instrument.

4. Respond rhythmically (the degree of acceptability to be determined by the instructor) showing awareness of constituent and expressive musical elements while:
   (a) Moving in either an unpatterned or patterned context
   (b) Demonstrating a musical facility in participating in singing games and in utilizing fundamental movements such as walking, running, skipping, hopping, jumping, and galloping.

5. Display purpose-centered listening habits revealing the ability
   (a) To recognize by sound and sight one or more of the following instruments: flute, piano, trumpet, or violin
   (b) To show behavior appropriate to the group listening situation, whether active or quiet.

6. Find, in newly presented songs, musical meanings in brief and obvious notational features, such as high and low notes, two or three different note values, two- or three-note tonal patterns after having seen teacher-presented examples in songs encountered previously. The degree of proficiency will be determined by the instructor.

Enabling Objectives

To insure success in attaining the Terminal Performance Objectives for the Early Instructional Level, the child should have ample opportunities to gain significant musical progress, in the pursuit of which, he should:

1. Learn many rote songs of varied styles of music appropriate to his level, while, at the same time, reviewing and savoring those songs for which he has formed a personal attachment.

2. Match pitches, both as soloist and group member, of one-, two-, and three-note calls, gradually working toward mastery over the "upper" or "head" voice.

3. Emulate good vocal production after having heard suitable live and recorded examples.

4. Develop skill in playing simple percussion, melodic, and chordal instruments (and selected orchestral instruments, depending upon the availability, if needed, of an instrumental teacher) with a song to enhance the musical features and word meanings of that song, gradually showing more initiative and originality.

5. Listen to a number of musical selections of appropriate length and complexity several times in active and quiet listening contexts, demonstrating ever-increasing musical and social maturity.

6. Display a facility in interpreting and making diagrams of melodic portions of songs represented as steps, dashes, repeated picture (e.g., a series of five-pointed stars at various heights), a continuous line - relating all these to melodic profile and differences in short and long note duration.

7. Interpret (with close teacher guidance) from charts, large-edition textbooks, or individual music primers, many brief and very prominent notational features: two- and three-note patterns involving only half and quarter notes; very wide melodic intervals; notes located at extremes of high and low staff positions, including ledger lines, later finding like musical meanings more independently of teacher guidance.

Teaching Suggestions

The teacher might find it helpful to:

1. Have several generalized rote routines clearly in mind before presenting a song.

2. Select the particular routine which is best indicated by the form of the song.

3. Develop clear and easily understandable wordings for the directions to be given to the group.

4. Note the particular current season, upcoming special days, local interest in choosing a selection so that its acceptance is likely.

5. Plan, for subsequent visits, to introduce new activities with a song already introduced to show varieties of interpretive possibilities and musical understandings.

6. Have alternate lesson procedures: start with an old song one day, a new song another day.

7. Change frequently from a seated group to an active and moving group and vice-versa.

8. Get musical participation started upon arrival with a minimum of hesitation or talk.

9. Intersperse explanations with musical participation, with emphasis on the latter.

10. Be inventive at representing musical ideas visually. For instance, a teacher-made chart of bright red valentine hearts going up and down will pave the way for later interpretation of a song's melodic profile as represented in conventional notation.

11. Show the best musicianship possible in the performance of a selection.

12. Show consummate enjoyment and wholehearted attention during every musical experience, especially listening.

Refer to the section on scheduling and implementation for further discussion applicable to this level.

b. Middle Instructional Level
(2 - 3)

Terminal Performance Objectives

Given a music program of varied exploratory activities aimed at developing musical meanings as described previously and appropriate for the Middle Instructional Level, the child having completed it will be able to:

1. Show, spontaneously and when invited, specific preferences for selections and kinds of musical activities in which he would like to participate.

2. Sing as a group member a rote song from a third grade textbook showing:
   (a) Seventy-five per cent accuracy in the melodic, rhythmic, and textual content for two verses.
   (b) Noticeable security in vocal production displaying musically sensible phrasewise delivery, dynamics, good diction, and ensemble.
   (c) Facility in locating specific textbook content and in following the song text.
   (d) Seventy-five per cent accuracy in performing a voice part of a simple two-voice round.

3. Play simple classroom instruments showing:
   (a) Facility in maintaining an ostinato accompaniment to a song on a percussion instrument.
   (b) Seventy-five per cent accuracy in playing by ear melodic excerpts from songs on the piano or bells of one to two measures in length.
   (c) Seventy-five per cent accuracy in performing an autoharp accompaniment using tonic and dominant chords of one or more of the following keys: C major, F major, and G major.

4. Play violin and/or cello open string accompaniments (depending upon availability of instruments and availability, if needed, of aid by the instrumental teacher) to third grade textbook songs, with 50% accuracy.

5. Participate in and execute with noticeable fluency a simple folk dance or singing game found in a third grade textbook.

6. Assign correctly, from sight or sound observation, the family name of any constitutent member of the instrumentation of the symphony orchestra, and recognize specifically at least four out of six of the following: flute, piano, trumpet, violin, clarinet, and 'cello.

7. Recognize aurally differences in major musical characteristics: between waltz and march; between recurrence of like phrases and occurrence of unlike phrases in a song from a third grade textbook; between duple and triple meter.

8. Demonstrate appropriate concert manners through a listening lesson twenty to thirty minutes in length.

9. Improvise a black-key pentatonic melody on bells or piano of musical merit and originality (the level of acceptability to be determined by the instructor).

10. Express ideas in a manner showing noticeably musical and general literacy evidenced by the ability to:
    (a) Use hand signs and sing in tune intervals formed among the tones sol, la, mi, and do.
    (b) Use sol-fa letters (D=do, R=re) with and without two- or three-line staff notation, and use noteheads also with a two- or three-line staff.
    (c) Read, using rhythm syllables (half note=tah ah, quarter note=tah, eighth note=tee) and clap one-measure rhythm patterns in two-four, three-four, and four-four time, each example involving only two different note values.
    (d) Play on bells from conventional staff notation in one or more of the keys of C, F, and G major the following melodic progressions without metrical context: 123, 321, 12345, 54321, 12345678, 87654321, 135, 531, 1358, 8531. At the option of the instructor, individual pitch letter names may be placed under each note or each starting note. Each progression should be 80% accurate on the second try.
    (e) Pronounce and define correctly with 75% accuracy meanings of less common words in song texts when requested to by instructor.
    (f) Recognize and assign correct (three out of four) musical meanings to: treble clef, staff, line, space, bar line, double bar, repeat sign, time signature, two-, three-, and four-four time signature, half note and rest, quarter note and rest.

(g) Observe and comply with words and symbols in a song score indicating the order, reiteration, and interpretive refinements called for in the song performance.
(h) Use concise, clear, and grammatically correct (to the degree acceptable to the instructor) sentences along with authentic musical terminology in discussing musical ideas.

Enabling Objectives

To insure success in attaining the Terminal Performance Objectives above, the child should gain significant musical mastery through numerous opportunities to:

1. Learn and review a stylistically varied song repertoire which the teacher has selected as a result of careful attempts to anticipate pupil interest and acceptance, as well as musical growth needs.

2. Become accomplished in basic skills required to use a third grade music textbook, namely, holding it, locating information within it, following the song text in verse order, and finding musical meanings in the song score.

3. Hear and participate in varied musical embellishments added to songs previously learned by listening to the teacher's voice, by using simple classroom instruments. These embellishments would be very simple and very repetetive in character.

4. Handle, manipulate, and explore for sound producing techniques a violin and/or 'cello (depending upon availability of instruments and availability of aid, if needed, by the instrumental teacher) several times, thereafter proceeding to attempts at a one- or two-note song accompaniment.

5. Use with facility one fundamental movement at a time in moving about the peripheral aisle space (or other space) within a classroom while singing a song; and use, over a period of time, various song examples, each featuring either walking, running, skipping hopping, jumping, or galloping.

6. Master, through participation, third grade textbook examples of singing games, action songs, and folk dances.

7. Play varied roles in a simulated concert situation, such as announcer, musical director, or audience member.

8. Improvise freely, and many times, pentatonic descants on bells (using black keys) to a pentatonic melody, metrically associable percussion accompaniments (improvised), arm and body movements interpretive of the mood of a song.

9. Practice hand signs and syllables to identify portions of song melodies which form intervals based on sol and mi; sol and la; sol, la, and mi; sol, mi, la, and do. Record and play on bells and respond on bells to brief voice with hand signs using dictation examples four notes in length.

10. Practice reading rhythm patterns involving the half note (tah ah), quarter note (tah), and eighth note (tee), using only two of these at a time, by means of clapping and using percussion instruments.

11. Practice recorded stepwise and chordal melodic examples drawn from portions of song melodies in the keys of C, F, and G major, said examples a part of previously learned songs.

12. Practice one- and two-chord autoharp accompaniments insuring proper coincidence of chord, melody, and maintenance of tempo.

13. Identify meanings of and use authentic terminology for musical symbols and terms about musical expression, having visual reference to a recorded list of them.

Teaching Suggestions

The teacher should review teaching suggestions under the previous instructional level, as all of them apply, in some degree, to the middle level program. If the teacher would focus initially on concepts, then musical examples, and still afterwards on the activities of rhythmic movement, instrumental playing, purposeful listening, creative activities, and music reading as ways of deepening musical meaning, the relationship of detail to overall program would then be clear. The teacher should attempt to "wring dry" all implications for musical meaning from each musical example, viewing it variously from each (or simultaneously from several) of the six major activity areas. Additionally, the teacher might find it helpful to:

1. Record musical examples, terms, and symbols on charts to which the child should have reference over a period of time.

2. Specialize occasionally in such areas as song repertoire, instrumental techniques, and improvisation, but exercise care in always maintaining and interrelating musical meanings.

3. Refer often to the instrumental program, making clear that it is definitely related in its concerns to the general program.

c. Later Instructional Level
(4 - 6)

Terminal Performance Objectives

Given a music program of varied exploratory activities aimed at developing musical meanings and appropriate to the Later Instructional Level, the child having completed it will be able to:

1. Show, spontaneously and when invited, specific preferences for selections and kinds of music activities appropriate to his maturity level in which he would like to participate.

2. Sing, as a soloist or as a member of a small group, the call part of a call-response song from either a fourth, fifth, or sixth grade textbook during which he shows obvious confidence and effective leadership.

3. Sing, as a group member, a single-melody rote song from a sixth grade textbook showing:
   (a) Seventy-five per cent accuracy in the melodic and rhythmic content and ninety per cent accuracy in the textual content of all verses.
   (b) Noticeable security in vocal production of songs of this level's length and complexity, displaying musically sensible phrasewise delivery, dynamics, good diction, and ensemble.
   (c) Noticeable mastery in locating specific textbook content and in following the song text.

4. Participate with security as a member of a part singing section showing:
   (a) Seventy-five per cent accuracy in performing a voice part of a three- or four- voice round.
   (b) Seventy-five per cent accuracy in performing either the descant or melody part of a two-part song.
   (c) Eighty-five per cent accuracy in following and reading specially the song text of one of the parts of a two part song whether scored on a single or a double staff.

5. Select readily and participate fluently in a wide number of songs reflective of many ethnic cultures the world over.

6. Use simple classroom instruments showing:
    - (a) Ability to use a percussion instrument to accompany a song assuming competently (to the satisfaction of the instructor), one of three roles, all of which are simultaneously performing:
        - (1) Playing the basic beat
        - (2) Playing the word rhythms
        - (3) Improvising freely
    - (b) Ability to play on bells with 75% accuracy a four measure melodic excerpt from a song by ear or with reference to notation.
    - (c) Ability to play with 75% accuracy a three-chord autoharp accompaniment to a song in tempo in the following keys: C, F,and G major: a two-chord accompaniment in g, d, and e minor. For three-chord examples, use I, V, and IV chords; for two-chord, use I and V chords.

7. Play bass viol open string accompaniments (depending upon availability of instrument and availability, if needed, of aid the instrumental teacher) using tonic or tonic and dominant notes.

8. Participate in and execute with noticeable fluency a simple folk dance found in a sixth grade textbook.

9. Assign correctly, from sight or sound observation, the family name of any constituent member of the instrumentation of the symphony orchestra, and recognize specifically at least eight of the following: flute, clarinet, saxophone, bassoon, trumpet, trombone, horn, tuba, timpani, cymbals, bass drum, triangle, celeste, and piano.

10. Recall the title, composer, and formal (e.g., sonata, rondo) type of three single movements of major length compositions studied during this level, and title, composer, and general idea of the plot of one opera.

11. Write a report of a school concert attended which shows organization, grammar, spelling, and punctuation of sixth grade quality, and which contains general but relevant observations about the musical selections plus evaluative comments regarding the event.

12. Demonstrate concert manners appropriate to an hour-long downtown school concert.

13. Improvise black-key pentatonic melodies on bells as descants to a pentatonic song melody or as an independent melody showing significant musical refinement and associability with the song melody; and invent an original rhythm pattern to a one- or two-note ostinato and perform it as a song accompaniment with noticeable facility on the bells.

14. Express ideas in a manner showing noticeable musical and general literacy evidenced by the ability to:
    (a) Use hand signs while singing syllable names of all seven scale tones, showing 75% accuracy in having mastered the intervals formed among do, re, mi, sol, and la, discounting the interval of a sixth.
    (b) Read the above tones and intervals from a five-line staff containing examples two measures in length.
    (c) Read, using rhythm syllables (whole note= tah ah ah ah, dotted half note=tah ah ah, half note= tah ah, quarter note=tah, eighth note=tee, and eighth note triplet=trip uhl tee) and clap two-measure examples in two-four, three-four, four-four, and six-eight time, each example using no more than three note values.
    (d) Play on bells from conventional staff notation using the keys of C, F, and G major (and optionally in the keys of B flat and D major), the following melodic progressions without metrical context: 123, 321; 234, 432; 12345, 54321; 45678, 87654; 12345678, 87654321. Play also from one of the above major keys, the relative minor scale, pure form: 67123456, 65432176. The instructor may label the first one-third portion of the example with pitch letter names.
    (e) Recognize and assign, with 75% accuracy, correct musical meanings to the following musical symbols, terms, and concepts: treble clef, staff, double staff, space, line, bar line, double bar, repeat sign, time signature, two-, three-, four-four, and six-eight time signature, whole note and rest, dotted half note and rest, half note and rest, quarter note and rest, eighth note and rest, key signature, key signatures of C, F, B flat, and D major plus their relative minors, accompaniment, Adagio, Allegro, Andante, arpeggio, ballet, bass, beat, canon, chamber music, chorale, chord, chromatic, concerto, countermelody, counterpoint, crescendo, da capo (D.C.), dal segno (D.S.), descant, diatonic, dissonance, dynamics, ensemble, ethnic, fine, folk music, form, forte. harmony, home tone or tonic, imitation, instrumentation, interval, key, melody, meter, opera, piano (dynamic level), phrase, rhythm, round, scale, style, triad.
    (f) Pronounce and define correctly to 75% accuracy the meanings of unusual words found in song texts when requested by instructor.
    (g) Observe and comply with words and symbols in a song score which indicate order, reiteration, and interpretive refinements called for in its performance.
    (h) Use concise, clear, and grammatically correct sentences (acceptable to the sixth grade level) along with authentic musical terminology in discussing musical ideas.

Enabling Objectives

To insure success in achieving the Terminal Performance Objectives of this level, the student should gain significant musical mastery through numerous opportunities to:

1. Gain familiarity in many musical and cultural idioms through acquaintance with selections representative of many cultures in conjunction with studies of those cultures in other subject areas.

2. Play successful leadership roles such as director and call-response leader in singing activities.

3. Participate in many and varied part-singing activities that interest and challenge, but do not frustrate him.

4. Become accustomed to simultaneous tones and melodies by listening to song recordings and comparing them with the group's unaccompanied sound, by playing bell and autoharp accompaniments, and by participating with noticeable success as a section member of a two- or three-voiced song.

5. Gain proficiency by playing the basic beat, the word rhythms, and an improvisation to a song, each at a different and the same song setting.

6. Attain fluency in the practice of playing short melodic excerpts from songs on bells from conventional notation with pitch letter names added to the individual notes.

7. Practice and experiment with various kinds of orchestral instruments for sound production alone, and later for attempted song accompaniments; depending upon availability of instruments and availability, if needed, of an instrumental teacher. Work for mutual satisfaction of both student and teacher.

8. Practice one-, two-, and three-chord song accompaniments on the autoharp, working for strict metrical chord coincidence at an appropriate tempo.

9. Associate visual with aural musical experiences by referring frequently to pictures of instruments in connection with other listening activities of personal interest.

10. Associate visual with aural musical experiences by referring frequently to simple diagrams which interpret the form of a listening selection during the listening experience.

11. Make lists of instruments heard, words descriptive of musical characteristics (notably color, mood, and style), and titles and composers.

12. Play satisfying roles of audience member, announcer, musical director in a simulated concert situation.

13. Improvise one-note accompaniments in varied rhythmic settings, later adding two- and three-note settings, and varying each one of those.

14. Use practice, and note progress in facility in using hand signs, rhythm syllables, clapping, conventional notation with pitch letter names, charted lists of musical terms, song score observation, authentic and precise wording in class discussion - all continually and as a matter of course in regular musical instruction, making their use a habit.

Teaching Suggestions

Because the growth and development characteristics of children of this level are distinctly different from those of previous levels, the teaching suggestions of those levels must be understood in the context of this level. The frequent use of rhythmic motion in conjunction with rote song teaching, for instance, is not applicable to this level. Focusing sequentially upon musical concept, musical example, and their extension through varieties of activities will help keep the relationship of detail to overall program in perspective. The teacher should be very verbal, very visual, and multi-directional in developing musical meanings.

2. Scheduling and Implementation

The building should have a minimum of one period of instruction for every child per week. Time should be allotted as follows:

Grade	Average Minutes per Period
Kindergarten	20
Grades 1 - 3	20 - 30
Grades 4 - 6	30 - 45

Scheduling of classes should be flexible to allow proportionately for all phases of the comprehensive music program to be realized. In addition to the basic instructional program, other activities to be discussed subsequently ought to be given timely consideration.

Each building should have a music classroom so that materials and equipment can be used with maximum efficiency.

Each building should be adequately stocked. Initial and annual budgetary allotments should support substantially the quality level of music instruction described herein. Minimal requirements include:

1. A textbook series with title and copyright as found in a current listing (one copy for every student from grade two through grade six), and one teacher's manual for each classroom teacher's reference (one for each grade, kindergarten through six).

2. A complete set of textbook-associated records, grades kindergarten through six,to provide child voice examples for early grades, to enhance song presentation with professional instrumental accompaniments, and to provide multiple-voiced presentations of part songs for the upper grades.

3. Upright pianos (one each for the music teacher's classroom, assembly room, and kindergarten[s]) of professional quality and in good working condition with provision for semi-annual tuning and maintenance as well as for emergency servicing.

4. A shelf of recorded selections of music literature such as the RCA Adventures in Music series or the Bowmar Orchestral Library.

5. Classroom instruments including one or more twelve-bar autoharps, several sets of chromatic melody bells, and an assortment of varied timbres of indefinite pitch percussion instruments.

6. Audio-visual equipment of such numbers and kinds equal to the teaching resources indicated by the quality of a music program as described herein.

The Public Schools of the District of Columbia Fine Arts Proposal, October 15, 1972, pp. 56-58, contains detailed specifications about music materials.

3. Supplementary Activities

Where the basic instructional program in elementary general music has been implemented adequately, and time permits, other musical **activities** may be added, provided they do not infringe upon the former. The length of time over which a given activity continues to function depends upon the nature and purpose of the activity. Scheduling for any of these activities should be within the regular school day, the amount of time spent and frequency of meetings a matter depending upon local conditions. The total time spent by the music teacher on activities, basic or supplementary, should be calculated upon reasonable teacher load standards as described herein. The Music Department defines a full day's schedule as six teaching periods and one planning period.

The teacher should guide the student toward participation in programs listed under "IV. COLLATERAL PROGRAMS." These offer system-wide participation, and some are applicable to the elementary level.

4. Resource Information

Song Series

Discovering Music Series, Grades K - 6 , 2d ed., Follett, 1970.

Exploring Music Series, Grades K - 6, 2d ed., New York, Holt, Rinehart and Winston, 1971.

Growing with Music K - 6, New Jersey, Prentice-Hall, 1970.

Magic of Music, Grades K - 6, New York, Ginn, 1970.

Making Music Your Own, Grades K - 6, New Jersey, Silver Burdett, 1971.

Music for Young Americans, Grades K - 6, 2d ed., New York, American Book Company, 1966.

New Dimensions in Music, Grades K - 6, New York, American Book Company, 1970.

This is Music for Today, Grades K - 6, New Jersey, Allyn & Bacon, 1971.

Records

Bowmar Orchestral Library, Bowmar, Inc.

Dance-A-Story, RCA.

RCA Adventures in Music Series.

Recordings associated with song series listed above.

N.B.: Refer to current listings in the Schedule of Supplies and Textbook List 1973-1974 for further information. See also "V. RESOURCE INFORMATION."

B. INSTRUMENTAL MUSIC PROGRAM

The Instrumental Music Program in the elementary schools stimulates, nurtures, and develops aesthetic, manipulative, and cognitive responses to music through meaningful involvement in the playing of orchestral and band instruments to the degree of proficiency compatible with the child's needs and abilities.

1. Basic Instructional Program

The Elementary School Instrumental Music Program is designed to provide opportunities for exploratory experiences and intensive instruction on band and orchestral instruments for all children in grades K-6. The exploratory instrumental experience is defined under Elementary General Music in this handbook.

Exploratory and intensive instructional experiences are limited only by such factors as interest and ability of the child, scheduling, availability of instruments, space, materials, and teaching time. Intensive instruction on an instrument normally begins in grade 4 and continues through grade 6. The program is designed to develop skills that range from basic playing position, tone production, and rote playing to music reading and performance.

A variety of learning experiences are provided to reinforce class and individual instruction. These learning experiences specifically provide opportunities for the student to:

1. Listen critically and discriminately to live and recorded musical performances by artists.
2. Evaluate performances by others as well as to have one's own performance objectively evaluated.
3. Develop awareness of and standards of performance, familiarity with various types, styles, and music for various combinations of instruments.
4. Develop stage presence and decorum.
5. Increase sense of "personal worth" and concept of self through success and accomplishment in performance.

These experiences are provided by means of trips to concerts,collateral and supplementary programs, television and radio programs, and utilization of other community resources.

The Instrumental Music Program is designed as a course of instruction embracing three levels of performance. Level I is geared to the beginning student who is without prior formal instruction on an instrument. Academic grade levels have no correlation to level of Instrumental Music performance. Therefore, Level I is open to students in grades 4,5, and 6.

Level II accommodates those students who have successfully completed book I of the method book selected by the instructor or the equivalent acceptable to the instructor. Level II students are those who are ready for a book II method book and corresponding supplementary materials and involvement in orchestra, band, and/or smaller ensembles playing Grade One music.

Level III is the most advanced level and is designed for those students who are ready for a book III and are able to play at sight Grade One and selected Grade Two music for their specific instruments with 75% accuracy.

There is no limit to the time a child must spend at each level. He advances to the next level as soon as he has met the requirements of the present level to the satisfaction of the instructor. The prime aim of the levels is to accommodate the child at a level in which he is best able to function and accordingly, attain maximum growth and development. Ability grouping within each level is expected to allow for individual differences.

A successful Instrumental Music Program at any given school is determined by the quality of musicianship demonstrated by the students, not by the number of students enrolled in Level II or Level III. In reality, the program is designed for all students interested in learning to play an instrument, not merely those students identified as "talented" or who exhibit great musical aptitude and ability. Level III allows for optimum growth for the students exhibiting unusually high levels of achievement; however, most students will be able to function best in Level I and Level II.

Terminal Performance Objectives are to be realized by the end of each level with increasingly more proficient technique, deeper understanding and command of the cognitive learnings, and greater valuing of aesthetic concepts expected of the student as he advances to a higher level.

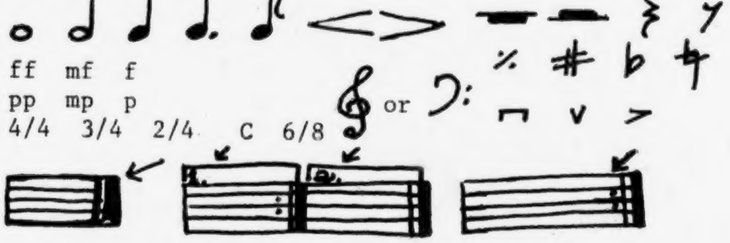
Terminal Performance Objectives

Each student completing one or more years in the Instrumental Music Program, while maintaining progress satisfactory to the instructor, will be able to:

1. Demonstrate a thorough knowledge and proficiency in the care, assembly, dismantling, and maintenance of his instrument to a degree of proficiency satisfactory to and compatible with acceptable hygienic and mechanical standards.

2. Demonstrate his ability to identify and interpret the following musical symbols, signs and terms through instrumental performance with 90% accuracy.

    staff
    fine
    slur
    tie
    allegro
    andante
    measure
    bar line
    detache
    moderato
    ritard
    fermata
    scale
    staccato
    legato
    D.C. al fine
    natural
    sharp
    flat



3. Demonstrate knowledge and understanding of such elements of music as tone, phrasing, style, form, melody, rhythm, harmony, tempo, and dynamics by accurately defining and interpreting them instrumentally.

4. Utilize rote playing (improvising and imitating) employing musical concepts and technique under his command to gain facility in identifying pitches by sound and "finding" them on the instrument.

5. Create, through writing and performing, music for his instrument that is reflective of his mastery of technique, and level of cognitive and aesthetic perception of musical concepts learned.

6. Demonstrate correct embouchure and tonguing (wind instruments), bowing (stringed instruments), playing position, posture, and hand position with 90% accuracy.

7. Demonstrate the ability to play with good tone and intonation to a degree acceptable to the instructor.

8. Play one octave scales, easy exercises, and musical selections in the keys of C, G, D, A, F, Bb, and Eb with 75% accuracy.

9. Identify his own instrument by physical characteristics, timbre, and role as it relates to its family and the orchestra and band and less structured ensembles.

Enabling Objectives

To accomplish Terminal Performance Objective number one:

1. Players of stringed instruments should be able to demonstrate proficiency in keeping instrument free of rosin dust and particles, applying rosin to bow hair properly, tightening bow hair before playing, and loosening bow hair before placing instrument in case.

2. Players of clarinets and saxophones should be able to demonstrate proper care of corks, applying cork grease as needed; correct placement of reed on mouthpiece, securing it with ligature; careful handling of instrument in assembling and dismantling it; and thorough drying of instrument after playing.

3. Flute players should be able to assemble flute, properly align mouthpiece and keys, dry inside of instrument after playing, and keep joints free of dirt and tarnish.

4. Players of brass instruments should be able to demonstrate proficiency in regularly cleaning and oiling valves, correctly replacing them in proper casing, keeping all tuning slides free, washing out instruments as directed by instructor, and releasing accumulated moisture through spit valve as needed.

5. Players of percussion instruments should be able to demonstrate proper assembly of snare and bass drum stands and placement of instrument on stand in a secure manner satisfactory to the instructor, as well as knowledge and ability in caring for snare and batter heads (tension and tuning).

6. All students should be able to identify all parts of the instrument by name and function to a degree satisfactory to the instructor and to the needs of the student.

To accomplish Terminal Performance Objective 2 the student should be able to:

1. Identify, define, and interpret through instrumental performance those tempo and dynamic markings encountered in music studied with 80% accuracy.

2. Identify and define such basic signs, symbols, and terms as clef sign, bar line, staff, double bar, repeat signs, 1st and 2nd endings, measure, D.C. al fine, measure repeat sign, and fermata with 75% accuracy.

3. Identify, define, and interpret on an instrument note values and rests in relation to meters studied with 75% accuracy.

Terminal Performance Objective 3 can be realized if many and varied learning experiences are designed to enable the student to:

1. Recognize, identify, and define aurally and visually, with 70% accuracy, the constituent and expressive elements of a composition found in music selected by the instructor as being consistent with the child's cognitive abilities.

2. Utilize technical, cognitive, and aesthetic learnings to interpret on an instrument specified elements of music that are at a level consistent with the child's abilities.

Terminal Performance Objective 4 is an often neglected aspect of music education which has been labeled an innate talent. However, this skill can and should be systematically developed in each student to a degree compatible with his ability. The student should be provided with many and varied experiences designed to develop those skills which will enable him to:

1. Aurally identify and imitate repeated note patterns on an instrument with 60% accuracy.

2. Imitate very short stepwise melodic progressions on his instrument starting from a given or known pitch with 80% accuracy.

3. Aurally identify and imitate short stepwise melodic progressions on his instrument with a degree of accuracy acceptable to standards of child and instructor.

4. Imitate short melodic progressions involving steps and skips on his instrument moving from a given or known pitch with 60% accuracy.

5. Aurally identify and imitate short melodic progressions involving skips with a degree of accuracy consistent with standards mutually acceptable to student and instructor.

6. Play familiar melodies on instrument by ear to a degree consistent with standards mutually acceptable to student and instructor.

7. Improvise simple melodic progressions within framework of only two or three chords (such as I, V, I or I, IV, V, I) to a degree of proficiency satisfactory to the student and instructor.

Terminal Performance Objective 5 will be realized within the limits of the individual student's ability and goals when he is afforded guidance in the utilization of existing concepts, skills, and aesthetic musical maturity that will enable him to:

1. Compose and play on his instrument short melodic phrases within a harmonic framework of one or two chords selected by the instructor that are acceptable to the student and instructor.

2. Compose and play short melodies in which the length, form, and other elements to be included are established by the instructor and outlined for the student.

In order to realize Terminal Performance Objective number 6, the student should attain 90% accuracy in his ability to:

1. Develop proficiency in producing and maintaining a "buzz" of high, medium, and low pitches for brass wind instruments using mouthpiece alone.

2. Develop proficiency in producing and maintaining a "squawk" equivalent in pitch to high "C" for clarinet and saxophone.

3. Develop even pressure from starting point to ending point on down and up bows, whether using upper half, middle, lower half, or whole bow to a degree of proficiency satisfactory to the instructor.

4. Using practice pad, develop proficiency in striking pad allowing sticks to return to starting point in one continuous motion involving wrist, hands, and sticks only.

5. Develop ability and facility in directing narrow stream of air across mouthpiece hole of flute in a manner acceptable to the instructor.

6. Assume and maintain playing position, posture, and hand position consistent with acceptable standards for the particular instrument with 90% accuracy,

In order to realize Terminal Performance Objective number 7, the instrumental music student must:

1. Develop concept of good tone for the instrument from selected recordings, live performances and demonstrations by the instrumental music teacher and other performing artists.

2. Develop concept of processes involved in producing a good tone in a manner acceptable to the instructor.

3. Develop performing skills necessry to produce a good tone and include performance of these skills as a part of daily practice. (Give particular attention to long tones with crescendo and decrescendo for all wind players.)

In realizing Terminal Performance Objective number 8, the student must:

1. Develop ability to memorize and play by rote, note, or finger pattern those one octave scales designated by the instructor as being within the limits of student's technical facility and ear training to a degree of accuracy deemed acceptable by the instructor.

2. Practice and memorize those exercises selected by the instructor as being vehicles for mastery of technical problems (fingering, intonation, etc.) inherent in playing in certain keys, the degree of perfection to be approximately 75%.

3. Gain proficiency in playing keys designated by the instructor through the study and practice of songs and exercises in those keys with 75% accuracy.

4. Include in repertoire those musical selections recommended by the instructor in keys studied that have been memorized and perfected to 80% accuracy.

Terminal Performance Objective number 9 is reached when the student has developed aesthetic, cognitive, and manipulative concepts necessary to:

1. Compare physical characteristics of a particular instrument with other instruments in the same family to identify those physical characteristics that affect timbre, range of the instrument, inclusion in that family, and exclusion from other families to 80% accuracy.

2. Listen to recordings and live concerts of all types to identify roles assigned to his instrument, such as maintaining rhythm, bass part, or melody, and use as a supporting instrument (harmony), or a solo instrument to a degree satisfactory to the instructor.

3. Identify by listening and/or referring to score, the role played by his particular instrument in music performed by his school instrumental ensembles.

2. Supplementary Activities

Where the basic instructional program in instrumental music at the elementary school level has been implemented adequately, and time permits, other musical activities may be added, provided they do not infringe upon the former. The length of time during which a given activity continues to function depends upon the nature and purpose of the activity. The amount of time spent at each meeting and frequency of meetings depend upon local building conditions. Scheduling for all supplementary activities should be within the regular school day, whenever possible. The total time spent by the music teacher on these activities, basic or supplementary, should be calculated upon reasonable teacher load standards.

The kinds of activities functioning within a building depend upon many factors, including interests, emphasis, abilities, needs, and feasibility of the activity in relation to the students, school, and community. An instrumental or performing group in either band, orchestra, stage band, rock ensemble, other "combos," and guitar classes may be found in one school and totally absent from others.

Since innovative trends continue to bring new ideas to light, it is impossible to compile an exhaustive list of the possible varieties of instrumental music activities. Local schools offer possibilities that range from solo performance to orchestra to band, including music of the classical, folk, rock, blues, and jazz styles. Collateral programs offer students an opportunity to participate in city-wide musical groups.

II. MUSIC IN THE JUNIOR HIGH SCHOOLS

GRADES 7 THROUGH 9

II. MUSIC IN THE JUNIOR HIGH SCHOOLS
(7 - 9)

Music is humanly organized sound which exists in time. The general goal of the comprehensive music program in the junior high schools of the District of Columbia Public Schools is to stimulate, nurture, and develop the involvement of all students in a variety of exploratory vocal and instrumental music experiences, such that the limits of each student's aesthetic, cognitive, and manipulative responses to music are challenged and expanded.

A. GENERAL MUSIC PROGRAM

The Junior High School General Music Program endeavors to involve every student actively in listening, performing, and creating experiences that will directly influence their musical perception. These experiences are structured to foster an understanding of the following constituent elements of music: melody, rhythm, harmony, and form, along with dynamics, tempo, and timbre, which are expressive elements. All of the elements are presented concurrently to insure student awareness of the interrelationships.

Junior high school music is of great importance to the total music program, grades K through 12, because for many pupils it may be the last years of formal instruction in music, while for others it may be the basis for advanced work in the various elective courses on the secondary level. Furthermore, in view of the exploratory nature of the educational program at this level, students will be provided various options for the development of music as a career or an avocation.

Music 7
Course Title

Code Number: 751 Credit: 0.00

Grades: 7 Sem./Yr.: Year

Required/Elective: Required Prerequisite: None

Statement of Course Content

This course provides those cognitive and aesthetic experiences which will enable a student to function on an individual or group basis as an intelligent performer, listener, and creator of music. A laboratory approach is used to encourage students to express themselves through singing, playing instruments, listening, and moving to rhythmic patterns. In this setting students will have experiences with the basic properties of sound as they relate to the expressive content of music. Specific areas relate to dynamics and tempo, organization of beat and meter, duration of sound, intervallic relationships, monophonic and homophonic texture, consonance and dissonance, basic harmonic structure and simple musical form.

Terminal Performance Objectives

Given many cognitive and aesthetic experiences which provide opportunities for responding to, performing, listening to, analyzing, and composing music, upon completion of the seventh grade the student will be able to demonstrate with at least 65% accuracy* his ability to discern that:

(Tone Color)
1. Tone color is the quality that distinguishes one sound source from another.

2. Tone color is evident in pitched and non-pitched sounds which may be vocal, instrumental, or produced by other sound sources.

(Dynamics)
3. Some degree of loudness and softness (dynamics) is evident in every musical sound.

(Tempo)
4. Tempo refers to the rate of speed of the basic beat in music.

(Rhythm)
5. Rhythm usually has a recurring pulse or beat.

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* Sometimes the seventh grades are scheduled for music class only two times per week for one semester; the minimum of 65% accuracy allows for this condition.

(Rhythm, continued)
6. Pulses give music a feeling of motion.

7. Meter results when pulses are grouped into patterns.

8. Rhythm is evident in the organization and movement of beat and meter, in patterns which use sixteenth, eighth, quarter, half, and whole notes and rests, and in sets of accented and unaccented beats.

9. Rhythmic experiences can be notated.

(Melody)
10. Melody is a human communication in sound, using pitch, which exists in time. It can be vocal or instrumental.

    a. Pitch, a melodic property, refers to the highness or lowness of a tone.

    b. Interval refers to the distance between pitches. The intervallic structure of a melody can be an important factor in communicating its emotional message.

    c. Range refers to the tones encompassed by a given sound source. Musical character is very dependednt on the contrast of range.

11. Melodic movement is rhythmic.

12. Melody can move through various pitches stepwise and through leaps and repeated tones to express a human feeling.

13. Melodies may move in various tempi according to the function of the communication.

14. Melody often has a discernible shape.

(Harmony)
15. Harmony is a human communication in which the combinations of two or more tones are sounded simultaneously.

16. Harmony can be vocal or instrumental or a combination of both.

17. Harmony may be consonant or dissonant.

18. Harmonic relationships may be based upon a tonal center or key.

19. A chord whose tones appear in a melody is a suitable accompaniment for that melody.

(Texture)

20. Texture refers to the way in which melody and harmony are arranged in a musical composition.

21. The texture is monophonic when the music consists of a single melody.

22. The texture is homophonic when the music consists of a melody supported by chordal harmony.

(Form)

23. Form is the human organization of all the expressive elements in a musical composition. It is created by the organization of similar and contrasting materials.

Enabling Objectives

The student must be guided through a variety of learning experiences to develop a working knowledge of the musical concepts found in the Terminal Performance Objectives. Among his learning experiences a directed concentration toward the attainment of the following objectives will enable him to:

(Tone Color)

1. Recognize the tone color of instruments through a further development of aural perception utilizing the listening program and demonstration of instruments.

2. Compare and contrast the timbre of various human, instrumental, and environmental sounds.

(Dynamics)

3. Discover the effect of different dynamic levels and the use of dynamics as an expressive element of music.

(Tempo)

4. Discover the results of music at various tempi, and the ways in which tempo is used as an expresssive element of music.

(Rhythm)

5. Identify different metric patterns and discover the use of meter as the organizational component of rhythm in music.

6. Identify all notes and rests and interpret their musical interrelationships.

(Melody)

7. Recognize at sight the notes of the treble staff.

8. Name the notes on the piano keyboard (for purposes of tonal-spatial orientation, e.g., half steps, flatting, etc.)

(Melody, continued)

9. Learn the scale degree numbers, letter names, and syllable names of the notes of the major scale.

10. Correlate scale degree numbers, letter names, and syllable names with correct pitch for simple melodies in C, F, and G and their relative minor keys.

11. Recognize and sing intervals embodying a distance of either a half or whole step and discriminate aurally between said intervals when played on the piano or resonator bells.

(Harmony)

12. Sustain (with the voice or a melody instrument) a harmony part against a melody line.

13. Play song accompaniments from chordal notation on the autoharp.

14. Distinguish aurally between consonance and dissonance.

15. Identify major key signatures up to two sharps or two flats.

16. Compare the relationships of I, IV, and V, V^7 chords to the tonal center in the keys of C, F, and G major and their relative minors.

17. Develop song accompaniments on the autoharp using the chords and keys mentioned in Number 16 where possible.

(Texture)

18. Compare and contrast (with regard to texture) the effects of unaccompanied unison singing and unison singing using the autoharp, piano, or other voices in a supportive role.

(Form)

19. Recognize aurally repetition, contrast, and variation. (Visual identification of simplified forms of these compositional techniques would enhance the students understanding of form in music and reinforce their knowledge of the elements of melody and rhythm.)

(General)

20. Review all musical signs and symbols and be able to identify them in the scores of the compositions being studied.

Teaching Suggestions

1. Please remember that concepts have to flow from the experiences of the students. They will understand the concept only after many experiences drawn from their own exploration. Concepts are never fixed or final; they evolve gradually, are refined and changed.

2. In planning for the learning activities of your classes, it is suggested that you review the Terminal Performance Objective(s) and the Enabling Objective(s) for a given "element" of music (melody, rhythm, dynamics, etc.) and select musical material which can best develop the related concept(s). Keep in mind the fact that it is possible to develop more than one concept with a particular musical selection. Ideally, all of the constituent and expressive elements of music could be examined in each composition studied since these elements are necessary components of all music. For variety's sake, however, the teacher should have several compositions available to develop each concept, since certain elements are more evident in a particular composition than in another.

3. Teachers should avoid lecturing about music or presenting musical concepts in any verbal form to a class until they have sung, played, or listened to related musical selections. Verbalization about music cannot take the place of experience with music; therefore, class discussion should always be based on prior or concurrent musical experience.

4. The teacher should make frequent use of the piano and/or other instruments to provide examples of the music or musical elements being discussed. Whenever pupils are capable of providing the demonstrations, the teacher should have them do so.

5. Successful teachers of general music carefully prepare for each class session (with regard for the overall unit plan), start the class on time, stimulate and maintain class interest, keep pupils involved in either performing music, listening to it, writing or discussing it, and keep the pace going throughout the session.

6. Finally, music educators must be sensitive to their own unique teaching situation by presenting materials that are in keeping with the maturity (especially as it may apply to the "changing voice"), varying levels of creative and intellectual competency, interest, and attention spans of their students.

7. In addition to the above Teaching Suggestions, there are certain competencies which all music educators should strive to possess. (See Teacher Competencies, Section V I)

See page 47 for resource information.

See page 49 for suggested scheduling.

Music 8
Course Title

Code Number: 752

Credit: 0.00

Grades: 8

Sem./Yr.: Year

Required/Elective: Required

Prerequisite: None

Statement of Course Content

General Music on the eighth grade level offers a strong laboratory approach and capitalizes upon the creativity of the students at this age. Aesthetic experiences are heightened through the following specific knowledges and skills:

Rhythmic combinations in a given metrical design
Change of meter within a composition
Syncopation
Study of tonal center
Study of melodies based on triads and scale patterns
Tonal effects in experimental music
Harmonic relationship through modulation
Melodic structure determining harmonic structure
Phrases and cadences
Tone color as produced by traditional ethnic and electronically altered instruments
Contrapuntal textures
Relationship of dynamics and tempo to expressive content of a musical composition

Terminal Performance Objectives

Given many cognitive and aesthetic experiences which provide opportunities for responding to, performing, listening to, analyzing, and composing music, upon completion of the eighth grade the student will be able to demonstrate with at least 70% accuracy his ability to discern that:

(Rhythm)

1. Composers use rhythm to organize sound and silence in music to communicate human feeling.

2. Numerous rhythmic combinations are possible within a fixed metrical design.

3. The meter may change within a composition.

4. Rhythmic pulse should remain evident in patterns using syncopated rhythms and tied notes.

5. In music, rhythm (and melody) often follow speech patterns

(Harmony)

6. Harmony in music is influenced by the ethnic group which produces it.

7. To provide for variety, harmonic relationships may move from one tonal center to another , effecting a procedure called modulation.

8. Changes in melodic structure can dictate changes in harmonic structure.

9. Composers create different musical effects by experimenting with combinations of tones.

10. The creation of tension and release through contrasts between dissonance and consonance adds to the flow of the music.

(Melody)

11. A melody often revolves around a tonal center which is called a key.

12. Melodies often have harmonic structures.
    a. In music which is based on traditional harmonic structures, the intervals in the melody often outline triads and/or scale patterns.
    b. A melody may move from one tonal center to another, to provide for variety, effecting a procedure called modulation.

(Form)

13. A phrase is a natural division of the melody, comparable to a sentence in speech.
    a. Phrases consist of short patterns called motives.
    b. Larger units of musical form result when phrases are combined.
    c. Period refers to two phrases which together form a natural division of a melody.

14. Music is organized in phrases which move to complete or incomplete cadences.

15. A cadence results when there is a temporary stop in the flow of the music.
    a. An incomplete cadence produces a feeling of tension.
    b. A complete cadence gives a feeling of release.

(Tone Color)

16. Tone color is often determined by the vocal or instrumental technique used to produce the sound.

17. Composers may use traditional, ethnic, or electronically altered instruments for variety in instrumental tone color.

(Texture)
18. The texture is contrapuntal or polyphonic when the music consists of two or more independent melodies sounding simultaneously.

19. Melodies whose harmonic structure is the same can be combined.

20. A canon or round results when a melody can be performed in two or more parts starting at different points.

(Dynamics)
21. Dynamics are indicated by terms which suggest a stable degree of power or a change in power.

22. Contrasts in dynamic levels provide variety and expressive meaning in a composition.

(Tempo)
23. Tempo can be relative rather than absolute.

24. Selection of an appropriate tempo is essential in revealing the expressive intent of a musical composition.

Enabling Objectives

A continued growth in musicality using the conceptual approach is our aim. It is therefore necessary that the eighth grade music student have full grasp of the concepts inherent in the Terminal Performance Objectives of Music 7. This is the first prerequisite that will enable him to proceed with the conceptual learnings at this level. In order to realize the Terminal Performance Objectives as listed, the student should be provided with a variety of activities that will enable him to:

(Rhythm)
1. Extend perceptions of the great variety of rhythms in music, in other arts, and in everyday life.

2. Identify and perform dotted rhythms, the tie, syncopation and the triplet.

3. Discover that some music uses changing or shifting meters.

4. Be able to cite three examples of literature (prose or poetry) that have subsequently been set to music.

(Harmony)

5. Investigate the predominant harmonic sound characteristic of African, European, and Asiatic countries as it might reflect their respective cultures. (In case an extended study is desired, the teacher could consider presenting a unit on the influences of these cultures on American music.)

6. Recognize simple modulations upon hearing them and note the total effect of this compositional technique.

7. Listen to and describe contemporary and traditional compositions.

(Melody)

8. Recognize and identify key signatures of all of the major keys.

9. Identify all of the notes of the bass staff.

10. Discover that line or melody in music is secured through the use of scalewise progression or wider tonal skips, intervals, sequences,and repeated patterns and sing isolated examples of these patterns.

(Form)

11. Discover, through musical examples, the meanings of the following terms: motive, phrase, period, and complete and incomplete cadences.

(Tone Color)

12. Recognize the fact that many kinds of sounds may be secured from a single sound source, affording interesting resources for composition.

13. In composition and performance, experiment with combinations of vocal, instrumental, and environmental sounds.

(Texture)

14. Analyze the textual differences in the terms: polyphony, monophony, and homophony.

(Tempo)

15. Develop a working knowledge of the following interpretive terms:

a. Crescendo
Decrescendo
Diminuendo
Forte
Fortissimo
Mezzo-piano
Mezzo-forte
Piano
Pianissimo

b. A tempo
Presto
Vivace
Allegro
Allegretto
Moderato
Andante
Adagio
Lento

Teaching Suggestions

1. Become as thoroughly familiar with the nature of the changing voice as possible through research and experimentation. Many specialists have written on the adolescent voice as it applies to singing technique in greater detail than the limitations of this writing permit. A few suggestions that each teacher might consider are:

    (a) Remember that girls' voices are changing too, although it is not as noticeable as the boys' voices, which usually make a more obvious change during this age period.

    (b) In the classroom, deal with the changing voice as a natural occurrence that is just another one of the many changes that occur during adolescence. The important thing is to build the confidence of the students so they will continue to sing.

    (c) Use care in labeling voice parts. Boys whose voices have not changed often resent being called "sopranos" or "altos" at this age. Consider use of such terms as high, medium, or low for general music classes.

2. For additional suggestions refer back to the Teaching Suggestions under Music 7. Also note Teacher Competencies in Section VI.

See page 47 for resource information; see page 49 for suggested scheduling.

Music 9
Course Title

Code Number: 753 Credit: 0.50

Grades: 9 Sem./Yr.: Year

Required/Elective: Required Prerequisite: None

Statement of Course Content

Ninth grade general music, while summarizing previous study of musical structure, takes a new look at the elements of music as they lend themselves to contemporary musical expression. Specific areas of concern are.

a. Review of all tonalities - major, minor, modal, whole tone, pentatonic, chromatic, altered, blues
b. Study of atonal or serial music
c. Organization of pitch in experimental music
d. Study of bitonal, polytonal harmony as well as heterophony
e. Study of hybrid texture in composition employing polyphonic and homophonic style
f. Pulsation in experimental music
g. Duration of sound in electronic music

Terminal Performance Objectives

Given many cognitive and aesthetic experiences which provide opportunities for responding to, performing, listening to, analyzing, and composing music, upon completion of the ninth grade the student will be able to demonstrate with at least 70% accuracy his ability to discern that:

(Rhythm-Duration)
1. In experimental music a pulse may or may not be evident. Great extremes may exist between long and short tones.

2. Experimental music is often punctuated by sudden accents.

3. Electronic reverberation can prolong sound indefinitely.

4. Polyrhythms result when contrasting groupings are performed simultaneously.

(Pitch-Melody)
5. The melodic line in music may be based on types of scales.

6. Line or melody is secured through the use of: scalewise progression or wider tonal skips, intervals, sequences, and triadic patterns.

7. Tonal centers can be expressed in tonalities which may be based on major, minor, modal, whole tone, pentatonic, chromatic, altered, blues, jazz, and ethnic scales.

(Tone Color)
8. When individual sounds are combined, new effects of tone color are created to add interest to a composition.

9. Tone color in experimental music is evident in new uses of traditional sounds and the use of machines.

10. Tone color is often the principal element and main content of the composition in experimental music.

(Harmony-Texture)
11. Harmonies can be expressed in tonalities which may be based on major, minor, modal, whole tone, pentatonic, chromatic, altered, blues, jazz, and ethnic scales or on serial relationships.

12. Experimental music uses chord streams, tone clusters and masses, rather than traditional harmony, to produce certain colors. Chordal harmony is often built on intervals other than thirds.

13. A composer, to add interest to his music, may use bitonal or polytonal harmony in which chords from two or more keys are sounded simultaneously.

14. Heterophony refers to the simultaneous performance of several versions of a single melody and rhythm resulting in accidental variations which produce a harmonic effect.

15. Musical texture is mixed or hybrid when it is polyphonic and homophonic.

16. A composer may vary textures within a composition to effect a wide range of expression and greater dramatic impact.

17. The texture in experimental music is unique in each composition and tends not to be monophonic, polyphonic, or homophonic in the traditional sense.

(Form-Design)
18. Unity, variety, and symmetry are fundamental to musical shape or form.
    a. Unity is evident in repetition.
    b. Variety is evident in contrast.
    c. Symmetry is evident in balance.

19. Variation is a principle of form which provides for a slight alteration and extension of an idea without destroying its identity.

20. Form in experimental music often evolves from the material created and its interaction with and within the creator.

21. Chance music compositions are based on pure chance elements - periods of silence interrupted by whatever environmental sounds that happen to occur.

22. Chance elements are incorporated into the music by composers of aleatoric music.

23. Contemporary free forms are articulated by repetition, contrast, variation and/or development as are all other musical forms.

(Interpretation)
24. Terms which indicate dynamics in music are relative rather than absolute.

25. A composer may effect changes in tempo within a composition for variety.

Enabling Objectives

Ninth grade general music should result in the culmination of musical learnings from the beginning of formal education for the child. In view of this, the conceptual learnings should be examined for each of the elements of music and an attempt to strengthen any existing deficiencies would be in order.The subject matter which should be covered on this level will be accomplished much easier if some attempt is made to see that the child has a working knowledge of the concepts which were presented in previous grades. The following objectives will also help the student to realize the expected terminal performance ones. Notice that most of the elements have been combined in sets of twos. This is due to the study of contemporary music (expected at this level) where the elements of music are even more closely related. Many activities should be designed which will enable the student to:

(Rhythm-Duration)
1. Discuss how electronic music uses durational aspects and accents in different ways.

2. Realize that sounds vary in their duration and why.

3. Find that most music has more than one rhythm going at the same time.

(Pitch-Melody)

4. A melody may be related to any of a wide variety of scales and tonal combinations.

(Tone Color)

5. Discover that an unlimited variety of color may be secured by combining different instruments, voices, and sound sources.

(Harmony-Texture)

6. Investigate the nature of serial relationships (tone row) as well as the following scales: modal, whole tone, pentatonic, chromatic, altered, blues, jazz, and ethnic (a brief review of major and minor scales which were covered on previous levels might be necessary).

7. Listen to and analyze contemporary and traditional compositions with regard to harmony and texture.

(Form-Design)

8. Refine and extend the concept that form, organization, and structure are basic in all art expressions. Art works may vary according to the artist's imagination, style, techniques, and the function of a specific work.

(Interpretation)

9. Identify and respond in performance to basic tempo and dynamic markings and symbols.

10. Recognize and cite evidence for suitable interpretation of compositions in listening and performance.

(General)

11. Develop an awareness of the following terms as they apply to the musical elements of traditional and contemporary compositions:

    A - B, A - B - A, canon, strophic song, through-composed song; absolute music, atonal; augmentation, chromaticism, modality, polytonality, quartal music, tone cluster, chord cluster; changing meters; synthesizer, electronic music, aleatoric music; Impressionism, Jazz.

Teaching Suggestions

1. Bear in mind that for many students this will be their last formal instruction in music. Music educators should strive to leave the student with a lasting enthusiasm and aesthetic appreciation for music at this level, so that those who do not pursue further musical studies will still value the role that music plays in our everyday lives. These students, though perhaps not actually involved in music making, will be eligible to make up the audiences in concert halls or anywhere music is performed as an art or a part of another art form; thus, the intelligence of their musical choices, evaluations, and support will depend, to a great degree, upon the quality of music education they receive.

2. For additional suggestions refer back to the Teaching Suggestions under Music 7. Also see Teacher Competencies, Section VI.

4. Resource Information for Music 7, 8, and 9

(Courses No. 751, 752, 753)

Textbooks

Sound, Beat, and Feeling, Grade 7, American Book Co., 1972.
(Text-related records available)

Making Music Your Own, Grades 7 and 8, Silver Burdett, 1971.
(Text-related records available)

Let There Be Music, Grades 7 - 9 inclusive, Allyn and Bacon, Inc., 1969.

Exploring Music, Grades 7 and 8, Holt, Rinehart and Winston, 1971.
(Text-related records available)

Exploring Music, Junior Book, Grades 7 - 8 inclusive, Holt, Rinehart and Winston, 1968.
(Text-related song and listening records available)

Discovering Music Together, Grades 7 and 8, Follet, 1970.
(Text-related records available)

This is Music for Today, Grades 7 and 8, Allyn and Bacon, Inc., 1971.
(Text-related records available)

Growing with Music, Grades 7 and 8, Prentice-Hall, Inc., 1972.

Bauman, and Walton, Elementary Musicianship, New Jersey, Prentice-Hall, 1959.

Brown, Troth, et. al., Music 100, New York, American Book Co., 1967.

Cross, Encyclopedia of the Great Composers and Their Music, Vol. I,II, New York, Doubleday, 1962.

Fearis, Roadway to Sight-Reading, Ohio, Willis Music, 1946.

Harder, Fundamentals of Music Reading, New York, Mills Music, 1954.

Landis, Exploring Music: Senior Book, New York, Holt, Rinehart and Winston, Inc., 1969.

Machlis, American Composers of Our Time, New York, Crowell, 1963.

Schaum, Harmony Lessons, Book I, New York, Belwin Inc., 1949.

Supplementary Materials

Blueprints for Musical Understanding, Grades 7 - 9 inclusive, Feinberg

Pipeline, Grades 7 - 9 inclusive, Silver Burdett, 1972

Refer to current listings in the Schedule of Supplies and D.C. Public Schools Textbook List 1973 - 74 for more details and for additional materials.

See RESOURCE INFORMATION for addresses of agents and dealers.

5. Scheduling and Implementation

Suggested Scheduling - General music classes (Music 7, 8, and 9) are required of all students for three semesters (one semester each grade level). The classes should be scheduled three times a week; no class should be scheduled for one period a week. Note that ninth graders who elect to take courses in the Instrumental Music Program, the Major Music and/or Major Choral course, should be able to substitute said course(s) for the Music 9 requirement in the General Program.

Personnel - Licensed music teachers should be employed to implement a full music program. One general music teacher should be provided per 500 students.

Equipment - (General Music Lab)
Every effort should be made to provide the following equipment which is recommended in present music room standards:
- Piano, 1 baby grand (Knabe, Yamaha, or equal) and bench in each music room
- Sound system (including a stereo record player, stereo tape recorder and AM/FM radio)
- Listening table with three jacks at each of ten stations
- Headphones, 15, stereo, foam cushioned with 8-foot cord and plug
- Headphone control boxes, 8, 5 - input
- Sony Stereo Tape Tutor 464-SL
- 1800 foot, 7" reel tape
- Portable 16mm film projector
- Opaque projector
- Overhead projector
- Multipurpose screen
- Electronic metronome
- Hinged shelf - 2' depth & 12' length under blackboard for sorting
- Acoustical draperies and opaque window shades if windows are present
- All-purpose table
- Instruments: a variety of melody, harmony, rhythm and percussion instruments. (For a detailed listing see The Public Schools of the District of Columbia Fine Arts Proposal, October 15, 1972, pp. 61 - 62.)

Ninth Grade Major Music
Course Title

Code Number: 770 Credit: 1.00

Grades: 9 Sem./Yr.: Year

Required/Elective: Elective Prerequisite: 751, 752

Statement of Course Content

Ninth grade major music is an introductory course in basic musicianship for students who desire to pursue a career in music or desire more intensive involvement in music. Students should be admitted to this class on the basis of interest and musical ability, recommendation of the music teacher and counselor, and approval by the parents and principal. Although this course is listed as an elective, it should be required for students who plan to enroll in one of the high school major music programs. Experiences in this class are designed to develop rudimentary skills in producing, organizing, and describing sounds. In addition to Music Theory, a general introductory study of Music History is recommended. The depth and extent to which Theory and History are covered is left to the discretion of the instructor and should be based on the background, ability, and progress of the class.

Terminal Performance Objectives

Given varied experiences with the rudimentary skills of Music Theory and the skills inherent in the learning of Music History (reading, listening, etc.), upon completion of this course, the student will be able with 80% accuracy to:

1. Sight-sing simple melodies in the major mode using syllables, letter names or numbers.
2. Write, play, and sing major, harmonic minor, and chromatic scales using letter names and numbers.
3. Take simple rhythmic, melodic, and harmonic dictation.
4. Conduct simple compositions utilizing 2/4, 3/4, 4/4, and 6/8 meters.
5. List five of the main periods of music history in the correct chronological order.
6. Give the names of no less than two composers from each period with the title of a representative work by each.
7. Examine and compare the prevalent vocal and instrumental forms of each period.
8. Classify a given composition according to historical periods studied and cite reasons for the chosen classification.

Enabling Objectives

A systematic approach to the course content with regard for the following objectives will develop the student's ability to:

1. Identify musical signs and symbols including notes and their relative values.

2. Examine accidentals and key signatures in conjunction with scale construction.

3. Sing, write, and play all major, minor, and perfect intervals.

4. Construct a triad on the I, IV, V, or VI scale degree in a given key.

5. Examine the main periods of music history according to dates, major composers, representative works, and forms of music employed during each.

Teaching Suggestions

1. All assignments and classwork should be kept neatly in a notebook organized by the student.

2. In presenting theoretical material use music that the students have been exposed to, as much as possible.

3. Use all of the practicable resources available to introduce and reinforce the material presented.

4. Regular drills in sight-singing, rhythmic, melodic, and harmonic dictation are essential in enabling the student to perform these skills with accuracy. Remember that short exercises performed each day are more beneficial than lengthy, spasmodic presentations.

5. If evaluation is done frequently and the results are revealed as soon as possible,both teacher and students will realize the progress of the class as well as their individual strengths and weaknesses.

6. Attendance at live musical rehearsals or performances (especially if they relate to the historical periods being studied) should be encouraged and arranged, if possible.

7. An experiential approach based on appropriate works of music should prevail throughout this course.

Major Choral Music
Course Title

Code Number: 771 Credit: 1.00

Grades: 9 Sem./Yr.: Year

Required/Elective: Elective Prerequisite: 751, 752

Statement of Course Content

This course is designed for intensive training in choral music performance on the junior high school level. Students explore a repertoire suitable for junior high school voices as they employ appropriate techniques for artistic performance. Care is exercised in adhering to the vocal range of junior high school students. Emphasis is placed on choral balance, tone quality, and diction.

Terminal Performance Objectives

Given varied experiences in reading, listening, music theory, and singing with regard to correct vocal production, the student, upon completion of this course, will be able with 80% accuracy to:

1. Demonstrate a knowledge of correct posture, breath control, and vocal articulation by producing a tone satisfactory for choral singing.
2. Identify aurally the six basic voice categories and demonstrate the ability to list them according to range.
3. Identify all of the musical symbols, signs, and terms encountered in the music being studied and use them to properly interpret a musical score.
4. Follow his voice part in a choral musical score.
5. Locate any given note in the treble or bass clefs on the piano keyboard.
6. Sing, demonstrating an awareness of musicality, his voice part when called upon individually, as a member of a quartet or small ensemble, and, of course, as a part of the entire group.
7. Demonstrate a sensitivity to standard conducting patterns and interpretive procedure.

Enabling Objectives

As the student learns the course repertoire and, through it, the other cognitions inherent in choral musicianship, the application of these objectives will help him to accomplish the Terminal Performance Objectives. He should experience numerous opportunities to:

1. Interpret new meanings for posture, breath control, and diction as they relate to singing.

2. Analyze the physiological process through which a satisfactory vocal tone is produced.

3. Differentiate between Soprano, Mezzo-Soprano, Contralto, Tenor, Baritone, and Bass timbres and ranges.

4. Analyze the nature of a choral music score according to staff position.

5. Correlate the position of notes printed on the treble and bass clefs with their relative positions on the piano keyboard.

6. Gain insight into the proper performance style of each musical selection studied through a brief exposure to its compositional background; composer, period, musical context, and other pertinent information.

7. Be able to draw and physically execute the beat patterns for some, if not all, of the compositions used in class.

8. Correlate the meaning of the most commonly used interpretive terms (piano, forte, legato, etc.) and a logical physical movement for each.

Teaching Suggestions

1. Use a variety of styles of choral music from as many historical periods as is feasible to maintain interest and develop an appreciation for all kinds of worthwhile music.
   a. Carefully select materials to be used with regard for the changing voices and vocal limitations of students at this level.
   b. Provide for unison, two and three-part singing to build confidence and develop blending for a homogeneous choral sound; subsequently work toward the ultimate of singing four- (or more) part compositions.

2. Choose vocal exercises that will develop and strengthen the singing ability of your students with regard to posture, breath control, tone production, diction, and control of the voice at different dynamic levels.

3. Develop an awareness of excellence in choral sound through selected recordings, radio and T.V. programs, and live concerts. It is also desirable that the teacher be able to display correct vocal technique in class.

4. Arrange for your class to perform whenever possible, either in small ensembles, a mixed chorus, or as individuals participating in such supplementary activities as the All-City Junior High School Chorus or the D.C. Youth Chorale.

Suggested Scheduling

This course should meet daily. Hopefully, those students who are capable and interested will be able to avoid scheduling conflicts so that the class will be able to perform as a balanced mixed chorus. If a music teacher desires to maintain a school-wide mixed chorus as an extra-curricular activity, then the major choral class should be encouraged to form the nucleus of such a group.

8. Resource Information for Major Choral Music

The following list of compositions might prove helpful in selecting a basic repertoire for junior high school choral music. The compositions are divided into ten categories as listed:

I. Sacred, Secular
II. Spirituals
III. Choral Combinations other than SATB
IV. Books and Collections
V. Larger Works
VI. Selections from Larger Works
VII. Popular
VIII. Seasonal (Christmas) Compositions
IX. Choral Music with Instrumental Accompaniment (Band or Orchestra)
X. Musicals and Operettas
(All compositions are SATB unless otherwise indicated)

I. Sacred, Secular

A Mighty Fortress. . Gordon Young. .Theodore Presser Co.

A Rose Touched By the Sun's Warm Rays. .Jean Berger. . Augsburg Publishing House

All the Earth Hid Itself. .arr. Elwood Coggin. .Theodore Presser Co.

Black Is the Color. .arr. Stuart Churchill. .Shawnee Press, Inc.

Cantique de Jean Racine. .G. Faure. .Broude Brothers

Caribbean Melodies. .W. G. Still. . Oliver Ditson

Choose Something Like A Star. .R. Thompson. .E. C. Schirmer Music Co.

Cindy. .H. R. Wilson. .Hall and McCreary Co.

Dis Ol' Hammer. .arr. Jester Hairston. .Schumann Music Co.

Eternal Life. .Dungan - Stickles. .The John Church Co.

Five Canzonets. .Jean Berger. .Augsburg Publishing House

Gossip, Gossip. .arr. Jester Hairston. .Bourne Co.

Hymn-Anthem on the tune "Hanover" (O Worship the King). . Ulysses Kay. .C. F. Peters Corp.

If They Ask You Why He Came. .Lena McLin. .Marks Music Corp.

I'm Goin' Away. .arr. John F. Wilson. .Shawnee Press

Ladybird (Katalinka) . .Zoltan Kodaly. .Boosey and Hawkes, Inc.

Love Is Come Again. .arr. Shaw - Parker. .G. Schirmer, Inc.

Mayday Carol. .Essex County. .J. Fischer and Bros.

Ring Bell. .Weiss - Ragovoy, arr. Hawley Ades. .Shawnee Press

See the Gypsies. .arr. Zoltan Kodaly. .Boosey and Hawkes, Inc.

Shenandoah. .arr. Smith. .G. Schirmer, Inc.

Thanks Be To Thee. .G. F. Handel. .Galaxy

The Hymn of Freedom. .arr. Maurice Gardner. .Staff Music Publishing Co., Inc.

The Keeper. .Zaninelli. .Shawnee Press

The Merry Month of May . .Gordon Young. .Neil A. Kjos Music Co.

The Torch Has Been Passed. .Lena McLin. .General Words and Music Co.

The Water Is Wide. .Gooding - Zaninelli. .Shawnee Press

Up With People. .Colwell - Simeone. .Shawnee Press

Waters Ripple and Flow. .Deems Taylor. .J. Fischer and Bros.

Which Way America?. .David Allen. . Shawnee Press

II. Spirituals

Ain't Got Time to Die. .Hall Johnson. . G. Schirmer, Inc.

Amen. .J. Hairston. .Bourne

An' I Cry. .Noah F. Ryder. .Handy Brothers Music Co., Inc.

De Word. .J. Stanley Sheppard. . The Boston Music Co.

Didn't My Lord Deliver Daniel. .James Miller. .Galaxy Music Corp.

I'm Gonna Sing. .Shaw - Parker. .Lawson - Gould, G. Schirmer, sole selling agent

I've Been Buked. .Hall Johnson. .G. Schirmer Inc.

Let Us Break Bread Together. .N. F. Ryder. .J. Fischer and Bros.

Little Innocent Lamb. .Marshall Bartholomew. .G. Schirmer, Inc.

My Lord's Goin' To Rain Down Fire. .Theron Kirk. .Neil A. Kjos Music Co.

Ride the Chariot. .Smith. .Neil A. Kjos Music Co.

This Little Light O' Mine. .John Work. .Galaxy Music Corporation

III. Choral Combinations other than SATB

Christmas Carol (SSA). .Ulysses Kay. .Peer International Corp.

God Made Our Hands (SAB). .Jackson and Miller, arr. Hawley Ades. . Shawnee Press, Inc.

He (SSA). .Jack Richards. .Avas Music Publishing Co., Inc.

Hymn for Our Time. .(Based on Hymn-tune Hyfrydol), SAB. . Prichard - Beck. .G. Schirmer, Inc.

Let There Be Music (Girls' Chorus). .Frances Williams. .Shawnee Press, Inc.

Nunc Dimittis (SAB). .Arkhangelsky - P. Tkach. .Neil A. Kjos Music Co.

Passing By (Boys' Chorus) . .Edward Purcell, arr. by Parker - Shaw. . G. Schirmer

Supplication (SAB). . Richard Willis. .Kjos Music Co.

To Friendship - Right On, Man! (SSC-B). .Don Collins. .Cambiata Press

We Sing Thy Praise (SAB).arr. P. Tkach . .Kjos Music Co.

We Thank Thee, Lord. (SAB). .arr. P. Tkach. . Kjos Music Co.

IV. Books and Collections

Boy's Own Chorus Book. .Baker - Daniel. .Boston Music Co.

Chorus Book for Boys. .Probst - Bergquist. .G. Schirmer

Choruses for Changing Voices (boys and/or girls) . .Schmitt, Hall and McCreary

Come Sing (SAB). .Ringwald. .Shawnee Press

Five Centuries of Choral Music. . . .G. Schirmer

Making Music Your Own - Choral Series for Mixed Voices. . compiled by Donald Kalbach. .Silver Burdett Co.

The A Cappella Chorus Book. .C. F. Molius and N. Cain. .Bryn Mawr, Presser

The A Cappella Singer. .Clough - Leighter. .E. C. Schirmer

The Edwin Hawkins Choral Collection. .arr. Frank Metis. .Kamma Rippa Music, Inc.

The Green Hill Junior Choir and Duet Book (SA). . .Katherine Davis. . E. C. Schirmer Music Co.

V. Larger Works

Missa Luba (Mass in Congolese Style). . .arr. Guido Haazen. . Lawson - Gould Music Publishers, Inc.

The Hallelujah Mass. .John W. Gravitt. .Harold Flammer Inc.

VI. Selections from Larger Works

Hallelujah, Amen (SSC-B), from "Judas Maccabeus". .Handel - Taylor. . Cambiata Press

How Lovely Are the Messengers, from "Saint Paul" (orchestra parts available) . .F. Mendelssohn. .J. Fischer and Bros.

Jesus, Who Did Ever Guide Me, from the "Christmas Oratorio". .J. S. Bach . . . Shawnee Press

Let's Sport and Play, from "Il Parnasso In Festa". . .G. F. Handel G. Schirmer

VII. Popular

Day by Day, from "Godspell". . .Schwartz - Leyden. . .Valando Music, Inc.

Do You Know the Way to San Jose. . .Burt Bacharach, arr. Hawley Ades Shawnee

Mame: Medley. . .Herman. . .E. Morris

Oliver (Choral Selections). . .Lionel Bart. . .Hollis Mills Inc.

Promises, Promises (from the Broadway Musical of the same name). . B. Bacharach. . .Hansen Music Co.

Purlie (Choral Selections). . .P. Udell and G. Geld, arr. 'Bugs' Bower. .Plymouth Music Co.

Walk Him Up the Stairs (from the Broadway Musical "Purlie" - see above)

Wanting Things (from the Broadway Musical "Promises, Promises" - see above)

Windows of the World. . .B. Bacharach. .Shawnee Press

Windy. . .Ruthann Friedmann, arr. John Coates, Jr.,. . .Shawnee Press

VIII. Seasonal (Christmas) Compositions

Calypso Carol. . .arr. Tellep. . .Staff Music Co.

Jazz Gloria . . .Natalie Sleeth . . .Carl Fischer, Inc.

Nowhere to Lay His Head. . .Jacqueline B. Hairston. . Marks Music Corp.

O Come All Ye Faithful (also in TTBB) Band and Orchestra parts available. . .Baldwin. . .J. Fischer and Bros.

The Ballad of the Brown King (A Christmas Cantata). . .Margaret Bonds. . .Sam Fox Publishing Co.

The Drummer Boy. . .Simeone. . .Shawnee Press

IX. Choral Music With Instrumental Accompaniment (Band and Orchestra)

A Mighty Fortress (also in SSA or TTBB). . .Luther. . Boosey and Hawkes

America Our Heritage . . .Steele - Ades. . .Educational Music Bureau

Battle Hymn of the Republic. . .Steffe - Wilhousky. . .Carl Fischer

Dry Bones (band only). . .Yoder. . Kjos Music Co.

God of Our Fathers. . .Warren - Gearhart. . .Shawnee Press

Jesu, Joy of Man's Desiring. . .Bach - Wilson (orchestra only). . Summy-Birchard Co.

Joyful, Joyful We Adore Thee. . .arr. H. Simeone. .Shawnee Press

No Man Is An Island (band only) . . .Clarke. . Educational Music Bureau

Now Thank We All Our God. . .Cruger - Calliet. .Boosey and Hawkes. Inc.

To Music (also in SSA or SAB) string parts only. . Schubert - Wilson Schmitt, Hall and McCreary

When Johnny Comes Marching Home. . .Lambert - Wilhousky. . Carl Fischer

X. Musicals and Operettas

Babes in Toyland. . .Herbert Wilson. . .Music Publishers Holding Corp.

Camelot. . .Loewe. . .Chapell

Fiddler on the Roof. . . . Bock - Leyden. . . Valande

Hello Dolly. . .Herman Warnick. . .E. Morris

Man of La Mancha. . .Leigh. . .Sam Fox

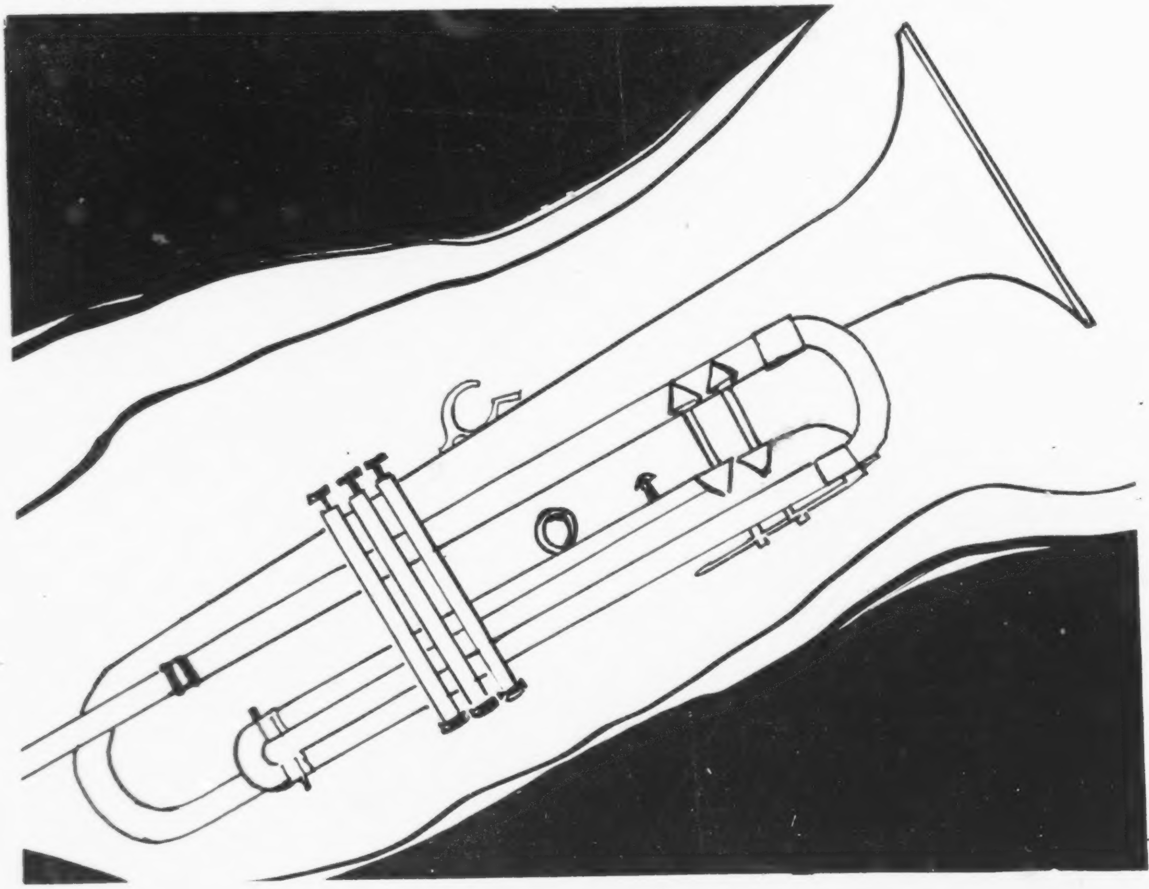
The Sound of Music. . .Rodgers. . .Chappell

8. Supplementary Activities

The junior high school general music program is supplemented by school activities as well as collateral programs. School activities include girls' chorus, boys' chorus, assembly programs, and community performances. The D. C. Youth Chorale and All-City Choral Festival provide opportunities for further development in vocal proficiency and musicianship. Students in the major and general music programs are eligible to participate in both types of activities.

B. INSTRUMENTAL MUSIC PROGRAM

In the junior high school, the instrumental music program exists as an important aspect of those disciplines through which students can learn to discover, explore and exercise their creative powers. Through the acquisition of technical skill and the opportunity to display that skill as a performer, the student is engaged in a body of experiences by which he can encounter the world around him with increasing success. For many students, the concurrent processes of the manipulation of musical symbols and of musical instruments are mutually reinforcing, and provide powerful stimuli toward the success of the total educational experience. Within the context of the stated goals of the total junior high school program in the District of Columbia, instrumental music provides for the student specific and structured opportunities for the development of aesthetic awareness through the gaining of techniques which are both useful and salable in terms of immediate and future value. To this end, the flexible presentation of a wide variety of courses and activities (within and outside of the scheduled curriculum) is necessary in each junior high school, so that each student may participate as his individual needs indicate.



Code Number: 791, 792, 793 Instrumental Music 7,8,9 Credit:
Course Title
791: 0.00
Grades: 7,8,9
792: 0.00
793: 1.00
Required/Elective: Elective

Sem./Yr.: Year
Prerequisite: None

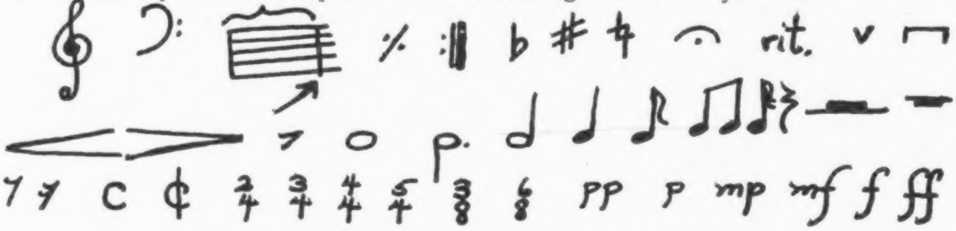
Statement of Course Content

Instrumental Music 7, 8, and/or 9 may be elected by students who have had no previous instrumental training. The students will explore all aspects of becoming instrumentalists, from basic playing positions to the reading of musical scores. Individual and group experiences will be tailored to provide maximum benefits for all students in the class, according to the needs of each. The music used will span the gamut, including classical, light classical, theatre, folk, modern, rock, jazz, and street music. Students may move from this course to Band and/or Orchestra when they are able to participate fully and fruitfully at that level. Students in Instrumental Music will be encouraged to consider the avocational and career options available to them.

Terminal Performance Objectives

Every student who participates in and successfully completes the course in Instrumental Music will be able to demonstrate, to a degree of 75% accuracy, that he can:

1. Identify and interpret the following musical symbols:



2. Follow a passage of musical notations (score), in x/4 or 6/8 meter while listening to the passage.

3. Habitually exemplify the appropriate playing position whenever performing or practicing on his instrument.

4. Identify families of instruments by timbre on aural cue in mixed or homogeneous passages of music.

5. Identify aurally his instrument in a heterogeneous setting.

6. Play, by rote, simple and/or familiar melodies in keys easily managed on his instrument.

7. Imitate, from aural cues, simple rhythmic patterns on his instrument, using the appropriate embouchure or bowing technique.

8. Apply the concept of concert pitch on his instrument.

9. Play the scales of C, F, Bb, G, and D major on his instrument.

10. Play the scales of A, D, and G minor on his instrument.

11. Play the scales of concert C and Bb major on his instrument.

12. Execute simple dotted rhythms on his instrument.

13. Read single accidentals and play them at sight.

14. Prepare and perform a short piece of his own choice, at the level of grade 1 or above.

15. Play a prepared piece as part of an ensemble, at the level of grade 1 or above.

16. Sight-play a short passage (12-16 measures) from a grade 1 score.

And further, every student will be able to demonstrate, to the mutual satisfaction of the teacher and himself, that he can:

17. Enjoy music as a participating member of the class.

18. Express himself musically before others, willingly and with self-confidence.

19. Make reasoned judgments as to the place of music in his own life, now and in the future.

Enabling Objectives

In order that all of the students may reach the goals indicated by the list above, each must engage in numerous activities through which progressive growth is possible, and in which he will:

1. Learn to play simple tunes by rote in easily managed keys on his instrument.

2. Listen to and imitate various rhythmic patterns, and match pitches with his instrument.

3. Hear and imitate good tone quality and playing styles.
4. Observe appropriate technique in his instructor, and in other artists and/or students of music.
5. Follow musical scores while listening to music.
6. Experiment with instruments other than his own, making comparisons and drawing contrasts.
7. Listen critically to his own and the music of others.
8. Recognize scale lines, dissonances, rhythmic patterns, cadences, etc.
9. Learn the symbolism of music in its many forms.
10. Gather some practical understanding and knowledge of instruments in the areas of tone-production, sound, place and uses in ensembles and in life-areas, etc.
11. Explore ways to translate "feelings" into music, and to reverse that process.
12. Utilize the elements of music for his own technical development as instrumentalist, as musician.
13. Demonstrate virtuosity and experience successes at every level of his growth and development.
14. Recognize and correct problems resulting from the incorrect application of the tenets of performance and/or tone production.
15. Grow in the usage of music and the other arts in his own developing selfhood and pattern of living.
16. Enjoy music through life, and life through music and the making of it.

See Suggestions for the Teacher, page 76.

See page 78 for resource information.

Code Number: 757, 758, 759   Band 7, 8, 9   Credit: Band 7: 0.00
Course Title   Band 8: 0.00
Band 9: 1.00

Grades: 7, 8, 9

Required/Elective: Elective

Prerequisite: Previous instrumental experience

Sem./Yr.: Year

Statement of Course Content

Students participating in Band classes will study, play and otherwise explore the full gamut of band music from classical to rock and other popular music. Students will pursue mastery of music of grades 1 and 2, and work to develop technical facility to the limits of their abilities. Group and individual counseling will aid each student in assessing possible career and avocational options for himself in instrumental music and/or related areas.

Terminal Performance Objectives

Each student who completes Band 7, 8 and/or 9 will have acquired the ability to indicate, with 75% accuracy, that he can:

1. Safely assemble and disassemble his instrument, and effect such minor repairs (replacing of certain pads and/or springs, screws, etc.) as are essential to the reasonable maintenance of his instrument.

2. Exemplify, habitually, the basic playing positions and/or embouchure for his instrument.

3. Identify and interpret such musical symbols as are commonly utilized in musical scores of grades 1 and 2 levels (including meter, dynamics, tempi, key, notes, etc.).

4. Perform scales in concert keys of C and Bb major; and in additional keys up to and including four flats and four sharps in major, and two sharps and two flats in minor keys.

5. Perform a prepared passage of his own choice on his instrument, as a soloist.

6. Sight-play any brief (12-16 measure) passage from a grade 1 score.

7. Perform a prepared composition as part of an ensemble, using a grade 2 score.

8. Improvise a basic accompaniment or ostinato figure, given a short melodic line in a major key.

9. Play, by rote, a familiar song in the key of his choice.

10. Show musical sensitivity to musical symbolism as he plays.

11. Express, spontaneously and responsively, musical and interpretive preferences to aural and visual musical experiences.

12. Communicate musical ideas instrumentally as well as verbally.

13. Analyze his and others' techniques and general musicianship with reasonable validity.

14. Form viable goals with regard to his own abilities, and evaluate his abilities as compared to those of others.

Enabling Objectives

In order that each student may experience success in attaining the terminal objectives, it is essential that he become involved in numerous activities in which he can:

1. Play, by rote, simple phrases and melodic lines which are familiar to him, in the key of his choice.

2. Read familiar tunes (using scores) in keys which are easily managed on his instrument.

3. Listen to, and imitate on his instrument, basic rhythmic patterns.

4. Demonstrate virtuosity on his instrument, and otherwise demonstrate his successes at many levels of his development.

5. Demonstrate some practical knowledge of other instruments, including their typical uses in other types of ensembles and for other types of music.

6. Spontaneously prepare and/or play music other than that required by his work in the class.

7. Recognize and correct tone production problems caused by poor posture, malformed embouchure, etc.

8. Critically analyze his own and others' tone production.

9. Habitually apply procedures and techniques learned, in a progressive, systematic manner; utilize previous learnings.

10. Fearlessly attack new problems in music.

11. Recognize and compare scales and keys, concert and as transposed, for his own and for other instruments.

See Suggestions to the Teacher, page 76 .

See page 78 for resource information.

Code Number: 763, 764, 765 Orchestra 7, 8, 9 Credit: Orch. 7: 0.00
Course Title Orch. 8: 0.00
Orch. 9: 1.00

Grade: 7-9 Sem./Yr.: Year

Required/Elective: Elective Prerequisite: Previous instrumental experience

Statement of Course Content

Students participating in Orchestra 7, 8, and/or 9 will study, perform and explore the full gamut of orchestral music, subject only to the limitations imposed by the ability and interest range of members of the class. Individual musical growth will be encouraged through the use of all styles of music, from rock to classical. Such variety of music resources will allow students to hone and develop their aesthetic musical perceptions and technical facility; in addition, solo performance skills will emerge concurrently with ensemble skills. Students will pursue mastery of music at the levels of grades 1 and 2. Through group experiences and individual counseling, students will be able to make reasoned assessments of possible careers and/or hobbies related to their study of instrumental music.

Terminal Performance Objectives

Through the numerous experiences with instruments and with instrumental music in which he will be involved, every student who participates in and completes the course in Orchestra 7, 8, and/or 9 will be able to demonstrate, to an 80% degree of accuracy, that he is able to:

1. Habitually exemplify the appropriate playing positions (including embouchure or bowing) for his instrument.

2. Correctly assemble and disassemble his instrument, and make such minor repairs (such as replacing strings and bridge and/or certain pads and springs, etc.) as are essential to the reasonable maintenance of his instrument.

3. Demonstrate and habitually utilize the basic standards of sanitation necessary for his instrument.

4. Identify and interpret such musical symbols as are commonly utilized in scores of music, at the levels of grades 1 and 2 music (including meter, dynamics, accidentals, key signatures, notes, etc.).

5. Perform a prepared piece of music as a soloist on his instrument, adhering to pre-arranged terms as mutually contracted between student and instructor.

6. Perform a prepared composition as part of an ensemble, using grade 1 or 2 scores, as pre-arranged between student and instructor.

7. Perform scales in the concert keys of C and Bb major, and additional scales up to and including three flats and three sharps in major, and up to and including two flats and two sharps in minor keys.

8. Play, by rote, a short passage (perhaps a phrase) from a familiar song, in a key of the student's choice.

9. Improvise a basic accompaniment or ostinato figure as an harmonic response to a given melodic phrase, and perform it on his instrument.

10. Sight-play a 12-16 measure passage from any grade 1 score on his instrument.

Enabling Objectives

In order that every student in the class may experience success in achieving the behaviors indicated by the Terminal Performance Objectives listed above, a great number and variety of activities will have to be engaged in by each student in the class. Such activities will have to vary in accordance with the needs and the individual growth-rates of the students, as well as according to the instructor's perceptions of student reactions to the world of music outside of the classroom and the school. Although it is difficult to measure aesthetic growth definitively, it is necessary to provide such activities as it seems are likely to produce the learnings desired. Therefore, each student should experience a number of opportunities to:

1. Play, by rote, simple phrases and melodies which are familiar to him, in a key of his choice on his instrument.

2. Read familiar tunes in keys which are easily managed on his instrument.

3. Listen to and imitate basic rhythms and rhythmic patterns on his instrument.

4. Emulate, in tone quality and playing style, his instructor and other acknowledged professional players of his instrument.

5. Recognize and correct tone-production problems resulting from errors in posture, embouchure, bowing, etc.

6. Demonstrate virtuosity on his instrument; demonstrate some success at every level of the learning process.

7. Prepare music in addition to that required by the lessons and/or the goals of the class.

8. Demonstrate some practical knowledge of other instruments in relation to his own, with respect to its usual placement (physical and musical) in various kinds of ensembles and differing kinds of musical scores.

See Suggestions to the Teacher, page 76 .

See page 78 for resource information.

Code Number: Major Band Credit: 1.00
Course Title

Grade: 9 Sem./Yr.: Year

Required/Elective: Elective Prerequisite: Previous instrumental experience

Statement of Course Content

This course is primarily for those students who seriously plan to enter a career or major avocational avenue in instrumental music. Students who elect it must be able to perform on a musical instrument at a level consistent with the reasonable standards of the local school and community. Therefore, such students will expect to explore a full range of band music literature in some depth, and to be exposed to those kinds of experiences that will provide them with the tools necessary to their becoming exceptionally proficient instrumentalists. The ensemble is essentially a performance unit, meeting at least five periods weekly, and regularly performing in assemblies, at sports and other school and community events, in concerts and parades, according to their individual and collective needs and abilities. Students in this class will study and perform band and ensemble music at the levels of grades 2 and 3 with understanding and sensitivity. Through counseling, they will be encouraged to make continuing and valid assessments of their muscianship, and reasoned **judgments** with regard to the types of vocational and/or avocational options open to them. Members of the class will usually (but not exclusively) be in grade nine.

Terminal Performance Objectives

Every student who successfully completes the course in Major Band will be able to demonstrate, to the degree of at least 85% accuracy, that he is able to:

1. Correctly maintain his instrument, exemplifying habitually an understanding of its basic mechanical and sanitation needs.

2. Habitually use correct performance positions and produce characteristic tone while playing.

3. Demonstrate understanding of such elements of music as score notation, pitch, rhythm, key, dynamics, tempi, meter, melody, harmony, form and accidentals, especially with regard to the music studied in the class.

4. Identify, from given key signatures, any major key with up to three sharps and up to three flats.
5. Play, on his instrument, any major scale with up to three sharps or up to three flats upon request, from memory.
6. As part of an ensemble, perform a prepared passage of significant length from a score at the level of grade 3, adhering to any mutually contracted terms as to performance existing between individual students and the instructor.
7. Play at sight a 12-16 measure passage at the level of a grade 2 score.
8. Perform, as a soloist, a prepared selection of his own choice.
9. Play, by rote, a simple, familiar melody in concert Bb major, concert F major or concert G major.
10. Evaluate the technical ability and musicianship of himself and of others.
11. Develop increasing security and independence as a performer in solo and in ensemble situations.
12. Enjoy his experiences as a student of music, and value music as an integral part of his life-style.

Enabling Objectives

To insure that every student in Major Band class is able to successfully meet the **Terminal Performance Objectives** listed, each student must have numerous experiences in which he can:

1. See, hear and imitate the instructor and other professional musicians in performance situations.
2. Explore other instruments and become familiar with some of their uses, in ensemble and alone, in a variety of circumstances.
3. Develop facility in the playing of scales in many keys.
4. Play the music of his choice in several keys, as soloist and as ensemble member, playing melody and/or harmony.
5. Improvise melodies, harmonies and rhythms for given music.
6. Translate his feelings into performance and/or composition.
7. Manipulate the elements and symbols of music with sensitivity and originality.

8. Experience success at many levels of achievement.

9. Demonstrate virtuosity as musician.

10. Gain security as a performer and explorer in music and in the arts.

See Suggestions to the Teacher, page 76 .

See page 78 for resource information.

5. Supplementary Activities

In addition to the structured and scheduled instrumental performing groups, instrumental music students participate in a variety of extra-curricular and supplementary activities. Such activities provide opportunities for every student to perform in that medium which he finds most rewarding and satisfying as an addendum to his classroom work.

These various instrumental combinations are formed in keeping with the needs and ability levels of the students, the school and the community, and therefore will vary from school to school. However, they are guided by goals and standards of performance which are as rigorous as those to be found within the school. Supplementary activities are vital to the student instrumentalist in terms of his aesthetic growth, the worthy use of his leisure time, and his exploration of career possibilities.

Supplementary activities may include:

- Combo
- Stage Band
- Small Ensemble
- Honor Guard
- All-City Festival
- Recreation Department Festivals
- Drum Corps
- Marching Band
- Keyboard Class
- Theatre (Studio) Music
- Feder Memorial Competition
- Parade Competitions

6. Suggestions to the Teacher

1. Each spring, try to arrange with the principal of your school (or his designate) for the appropriate scheduling of next year's prospective students into classes of manageable size, competency range and instrumentation. Though such variables differ with each local school situation, many commonly-shared problems may be avoided if your schedule can be essentially fixed prior to the establishment of the master schedule. You may find it very helpful to contact your feeder schools for available information on incoming seventh-graders.

2. Your primary performance units should meet daily wherever possible. Other classes, such as Instrumental Music 7, 8 and 9, should meet at least three times weekly.

3. Performance opportunities tend to stimulate technical growth in students; therefore, encourage the participation of your student musicians in many activities of musical value, in and outside of the school.

4. Stimulate and nurture the interest and active involvement of parents and of other adults from the school community in all aspects of your program. Where public relations are good, school music programs tend to flourish and to capture the positive financial attention of all available sources. This, you will find, can be good for the program! Although instruments, uniforms and equipment are expensive, they are also essential to your program.

5. Try to make your classroom a resource center for young instrumentalists. Encourage the appropriate use of your room and of its materials during and outside of practice and rehearsal times. Stimulate the extensive use of music, books, recordings, charts and machines which are to be found in your room. Use your bulletin board to post items of student interest, schedules of events or photographs. Help your students to discover and use the interrelationships which exist between music and other art forms by enriching the surroundings over which you exercise control as much as you can.

6. Obtain and keep in your room a good instrument repair manual. Students should learn to perform minor repairs on their instruments under your aegis, and such a manual will provide aid to you and your students alike. Pictorial charts are also of aid in helping you and the students to maintain reasonable instrument serviceability, and to decide when the special training of a professional repairman is needed.

7. Prepare each lesson carefully, with alternate 'game plans' for the solution of each anticipated problem. Each day, your student players should know exactly what you expect of them, and should have some idea as to how the specific goal might be reached. It may help you to list your weekly repertoire and references each week and post these for the students. In any event, make it a matter of procedure that your students provide major input in the process of planning; you maintain a role as guide.

8. Maintain accurate records with regard to loans of school-owned instruments and music. Keep accurate card-files which include DCPS and serial numbers of instruments and equipment, so that you are protected in the event of instrument loss or theft.

9. Recruit, recruit, then recruit some more! Potential students can be found not only among incoming seventh-graders; they may be found in classes which meet concurrently with your classes. They may be found among general music students. They may be found among students who are unhappy with every aspect of school, ...but who have never even considered playing an instrument.

10. In today's world, it is essential that you present music which is of interest to your students. Instrumentation may cause problems at times, but practical steps should be taken so that all of your students (even string players) may experience the fun of playing rock, rock ballads and various kinds of popular and street music. The occasional opportunity to perform with electronic instruments and rhythm sections can mean the difference to young violinists who may have begun to eye the trumpet or clarinet player with envy. The wise choice of music can help you to maintain a viable orchestra in a school where bands and combos are popular.

11. Keep posted in your room, or otherwise available to your students, a list of the names, addresses, telephone numbers and contact persons in stores and/or shops where instruments are rented and sold. Perhaps you can prepare a flyer for parents' information, too.

12. Your students will enjoy the responsibilities which will accrue to them if you encourage them to organize themselves as to officers, stage crews and management groups. Their work may be rewarded at year's end by the awarding of certificates and/or pins, and your total work-load may be reduced appreciably, too.

13. Help your students to appreciate and to enjoy their experiences in music, and with the making of it. Guide them in the recognition of the great value of all of the arts through your own example as artist and teacher.

14. Enjoy your students. Some of the world's most profound ideas have bubbled, full-blown, from heads just like those of your students! Enjoy!

7. Resource Information

Following is a short listing of the kinds of texts, methods books, and recordings which both student and instructor will find interesting and effective in the bandroom situation. It is suggested that each instructor develop a personalized list of classroom resource materials, and post that list so that it is available to students, also.

Applebaum, Belwin String Builder, New York, Belwin, 1960.
Baker, Complete Course in Jazz Guitar, New York, Lewis Music Inc., 1963.
Bay, The Mel Bay Modern Method for the Guitar, Missouri, Mel Bay, 1950.
Harr, Haskell Harr Drum Method, Chicago, Cole, 1937, 1964, and 1968.
Herfurth, A Tune A Day, Massachusetts, Boston Music Co., 1953.
Hermann, Bow and Strings, New York, Belwin Inc., 1960.
Isaac, String Class Method, Chicago, Cole, 1938-41.
Keller, and Taylor, Easy Steps to the Orchestra, New York, Mills Music, 1951-52.
Matesky, Learn to Play in the Orchestra, New York, Alfred Music, 1971.
Matesky, and Womack, Learn to Play a Stringed Instrument, New York, Alfred Music, 1971.
Muller, and Rusch, Muller-Rusch String Method, Illinois, Kjos, 1961,1962, and 1964.
Shearer, The Complete Method for Classic Guitar, New York, Franco Columbo Inc., 1959, 1963.
Silverman, The Complete Jerry Silverman Graded Guitar Course, New York, Robbins Music, 1970.
Silverman, Supplementary Work Book, New York, Robbins Music, 1970.
Taylor, Easy Steps to the Band, New York, Mills Music, 1945.
Verman, and Gower, Elementary Method for Flute, (Trumpet, Trombone, etc.), Chicago, Rubank, 1953.
Weber, Belwin Elementary Band Book, New York, Belwin Inc., 1945.
Weber, First Division Band Method, New York, Belwin Inc., 1962-65.
Whistler, and Hummel, Elementary Scales and Bowings for Strings, Chicago, Rubank, 1957.

Repertoire

The instructor is referred to listings which are available, usually at minimal cost, through the auspices of

Music Educators National Conference
1201 Sixteenth Street, N.W.
Washington, D.C. 20036

The catalogues of music supply companies often carry listings of varied kinds of methods for individual and group music instruction and graded lists of repertoire. For example:

Lyons Band Catalogue
430 Wrightwood Ave.
Elmhurst, Ill. 60126

Following are a very few of the growing company of folios of "pop-rock" music now available to and playable by ensembles at every level of technical development:

Edmonson, The Bacharach and David Concert Band Book, Florida, Hansen, 1970.
Feldstein and Scianni, The Sound of Rock: A Band Method for Stage and Concert Band, New York, Alfred Music, 1970.
Shaeffer, Concert Showcase, New York, Pro Art, 1970.
Today's Super Hits Band Book, New York, Big Three Music Corps, 1970.
Yoder, McLin and Kole, Band Music of Today, Books 1, 2, and 3, Florida, Hansen, 1970.

The band and orchestra rehearsal hall is not complete without some material or information on instrument maintenance and repair. Most standard method books carry some of this type of information, and there are other sources (such as some of the text materials which the instructor may have perused during conservatory or university years). A newer book:

The Band Director's Guide to Instrument Repair
R. F. ("Peg") Meyer
Alfred Publishing Co., 1973
Port Washington, N.Y.

Recordings

The records and tapes to be found in each classroom should reflect the interests and the needs of the students and the instructor. Anthologies, such as are available through Time-Life Records and the Readers Digest, may be helpful for reference. Students can be encouraged to supply popular 45 RPM'S for the record library. In addition, instructors may order specialized recording materials annually, as well as through the "direct purchase" plan in each school.

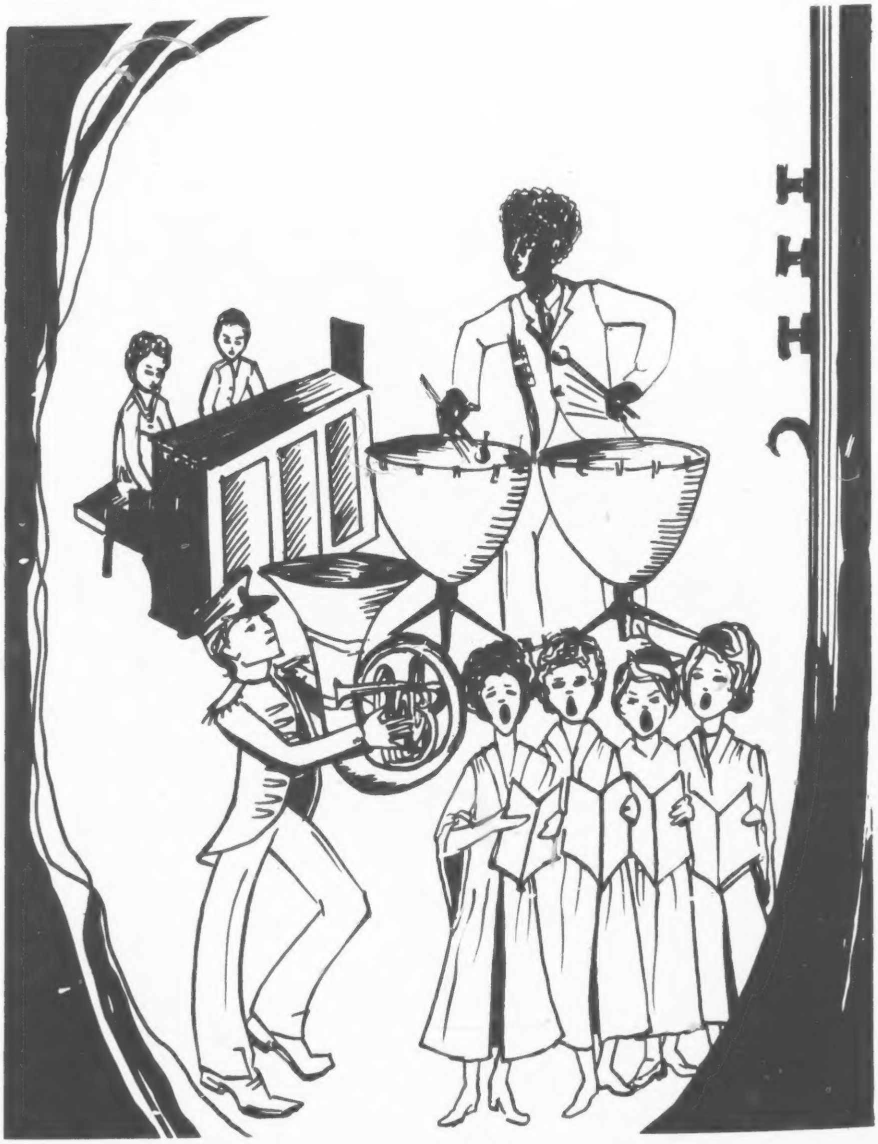
The method books and materials listed above are not recommended as being superior to any others. They are noted here only as resources which are among many available to the teacher and student of music. Each child is unique. Every teaching and learning situation is unique. Therefore, the best method book or other resource material to be used is that which is judged best by the specific teacher to fit the specific needs and abilities of any child in a given educational setting.

III. MUSIC IN THE SENIOR HIGH SCHOOLS

GRADES 10 THROUGH 12

III. MUSIC IN THE SENIOR HIGH SCHOOLS
(10 - 12)

The general goal of the music program in the senior high schools of the District of Columbia Public Schools is to develop the musical literacy of students through a wide variety of creative and exploratory experiences, so that students may respond to music aesthetically and cognitively, and use music avocationally and/or vocationally.



A. GENERAL MUSIC PROGRAMS

The general music program at the senior high level has a twofold purpose: to provide all students with varied musical experiences that will equip them with musical competencies essential to the enrichment of their lives as students and as adults, and to provide specialized understandings and skills for students with a high level of ability in music. In essence, the senior high school general music program aims to provide all students with a functional knowledge of the concepts of music and musical expression, and develop proficient performers and discerning listeners.

Music Appreciation (Music Literature)
Course Title

Code Number: 754 | Credit: 1.00
Grades: 10-12 | Sem./Yr.: Year
Required/Elective: Elective | Prerequisite: None

Statement of Course Content

This course is designed to give students a wide range of experiences with musical literature as they develop a sensitive response to the expressive content of musical compositions. As an approach, music of various ethnic groups may be presented with emphasis on black music. Students are expected to gain a definite knowledge and understanding of styles, composers, historical periods and aesthetic philosophies of these periods, structure, social context and musical terminology in order to heighten perception and serve as a basis for true appreciation.

Terminal Performance Objectives

Given varied and sundry musical experiences, both visual and aural, upon completion of this course the student will be able to:

1. Name and provide approximate dates for at least seven periods in music history and list at least three specific characteristics concerning musical, historical, and art-related events of each period.

2. Categorize main composers of each period in music history and identify, through listening, the title and composer of selected significant vocal and instrumental works, representing various styles and periods with 80% accuracy.

3. Analyze the selected scored listenings according to the basic elements of music with 80% accuracy and compare and contrast the interpretation, style, and form used by at least four composers, differing in historical background.

4. Compare and contrast the mood and style of musical compositions characteristic of American, European, Oriental, and African cultures.

5. Relate the growth of American music in general, and cite at least 10 specific evidences of black influences and/or contributions to American music.

Enabling Objectives

Through his study of music history, examination of musical scores, and repeated listenings to selected recordings, with 80% accuracy, the student should be able to:

1. Define and explain the following basic elements: melody, harmony, tonality, rhythm, form, tone color, tempo, and dynamics.
2. Identify and/or define basic musical signs, symbols and terms utilized in vocal and instrumental scores.
3. Differentiate between soprano, alto, tenor, and bass voice by accurately identifying them when heard.
4. Demonstrate a thorough knowledge of the instruments of the orchestra according to families and recognize them when played.
5. Intelligently follow a vocal or instrumental score while listening.
6. Cite examples of vocal and instrumental forms studied within the framework of each historical period, including composers.
7. Sing melodic themes of selected works studied.

Teaching Suggestions

1. Select in advance, representative choral and instrumental literature from each period.
2. Acquaint students with the historical and social backgrounds as well as the aesthetic philosophy of each period.
3. Relate music to non-music subjects and events.
4. Have students listen voluntarily and critically to music of varied types.
5. In listening experiences, provide scores whenever possible.
6. Expose students to the piano keyboard as an aid to their understanding the score as well as learning and remembering thematic excerpts from compositions.
7. Relate music to visual arts, dance, and drama.

8. In addition to recordings, expose students to various listening experiences such as live concerts and recitals, pertinent radio and television programs, appropriate movies and theatrical productions, and related in-school activities.

9. Occasionally a meeting might be planned in conjunction with the school band, orchestra or chorus as a means of engendering a dynamic relationship between the listener and the performer.

Suggested Scheduling

This course should meet five times per week. Whether there be one or two sections depends upon the total number of students electing this course in a given year.

See page 107 for resource information.

Black Music
Course Title

Code Number: To be assigned
Credit: 0.50

Grades: 10-12
Sem./Yr.: Semester

Required/Elective: Elective
Prerequisite: None

Statement of Course Content

The content of this course centers around the origin of musical development in Africa. It includes the influence and identification of African styles, forms and techniques of performance in Afro-American music. The student expands his knowledge of indigenous forms, such as the spiritual, jazz and gospel music. Since most high school students are musically oriented in the European tradition, they will experience a new approach to musical form, style, technique and terminology. Their exposure to discographies, films, and other audio-visual material will be very necessary to this adaptation and adjustment.

Terminal Performance Objectives

After experiencing a variety of musical entities from Africa and Afro-American cultures and being exposed to a well organized listening series, the student should be able to:

1. Recognize the distinctive characteristics of African and Afro-American music in comparison and contrast to Western music.
2. Identify with several music cultures and their alterations and/or influence upon his personal value as a world citizen.
3. Demonstrate the significant, vital role music plays in the everyday activities of the African tribesman.
4. Develop a musical adaptations to non-Western scales, melodies, rhythms, and instruments.
5. Demonstrate some proficiency in creative expression through original composition and/or live performance.

Enabling Objectives

1. Compare and contrast the historical backgrounds of Oriental, European and African music.
2. Discuss the role of music in African culture: religion, education, politics, communication, social life, etc.

3. Identify African instruments, comparing and classifying, if possible, with European orchestral grouping.
4. Define and discuss African scales, rhythms, forms, styles, and performing techniques.
5. Trace the development of African music and its influence upon American music.
6. Define and explore blues, spiritual, gospel, jazz and other indigenous forms of Afro-American music.
7. Trace the influence and inclusion of the Afro-American idiom in twentieth century American and European musical compositions.

Teaching Suggestions

1. Collect and select materials representing each phase of African and Afro-American music that will necessitate minimal use of technical terminology.
2. Clearly define the significance of the absence of a system of written notation in African music, as well as other unique characteristics of African music as they influence American music.
3. Be completely familiar with all musical examples before class presentation, since Black Music has many contrasts and conflicts with European musical orientation.
4. Identify and emphasize those portions of the subject matter that are appropriate and suitable to the basic musical abilities of the students.
5. Include activities that will involve students in creative music making in African and Afro-American style.
6. Plan a comprehensive listening and audio-visual program. Such aids make for success in understanding and appreciating the musical product of other cultures.
7. Provide field trips to African embassies, museums, and other institutions exhibiting artifacts of the culture.

Suggested Scheduling

This course should meet five times per week. Students should identify with and become involved in the numerous and varied Afro-American community presentations such as the nation's capital affords.

Bibliography: Black Music

Since there is a definite distinction between the tribal music of North, Central, and South Africa, and a variety of material (both written and audio-visual) must be presented within a given semester, a textbook is not recommended for this course.

A comprehensive collection of outlines, bibliographies, discographies, and other resource materials for a course in Black Music is contained in: Development of Materials for a One Year Course in African Music for the General Undergraduate Student, compiled by Dr. Vada E. Butcher, et. al., College of Fine Arts, Howard University, Washington, D.C. (The material therein is very adaptable for the secondary level.)

The following texts are recommended for classroom and/or school library:

Courlander, Negro Folk Music, U.S.A., New York, Columbia University Press, 1966.
Garland, The Sound of Soul, Illinois, Henry Regenery, 1969.
Herskovits, The Myth of the Negro Past, Massachusetts, Beacon Press, 1958.
Murdock, Africa: Its Peoples and Their Culture History, New York, McGraw-Hill, 1959.
Patterson, The Negro in Music and Art,(International Library of Negro Life and History), New York, Publishers Co., 1970.
Southern, The Music of Black America: A History, New York, W.W. Norton, 1971.

Outlines: (Listed in Project in African Music, Howard University, Washington, D.C.)
Introduction to African Music - Vada E. Butcher
Introduction to Afro-American Music - Vada E. Butcher
Teaching Units on Afro-American Composers - Norma McCray

Audio-Visual and Recording Series:

Films:

African Art and Culture (Recording included)	Schloat Productions (N.Y.)
African Musicians	Brandon Films (N.Y.)
Discovering the Music of Africa	Film Associates (N.Y.)

Tapes:

Emerging Africa in the Light of Its Past	3M International Microfilm Press (N.Y.)
Concert of Negro Spirituals (Howard University Choir)	Library of Fine Arts, Howard University

Recordings:

Folkways F A 2372	The Fisk Jubilee Singers
Folkways F E 4500	Negro Folk Music of Africa and America
Folkways F E 4502	African and Afro-American Drums
Library of Congress:	Folk Music of the United States
AFS L4	Afro-American blues and game songs
AAFS L3	Afro-American spirituals, work songs and ballads
AAFS L8	Negro Work Songs and Calls
AFS L59	Negro Blues and Hollers
Decca 79245	Birth of Soul
Folkways F J 2801-28011	Jazz: The South, Blues, New Orleans,Chicago, etc.

History of Music
Course Title

Code Number: 755

Credit: 1.00

Grades: 10-12

Sem./Yr.: Year

Required/Elective: Elective

Prerequisite: None

Statement of Course Content

This course presents a detailed study of the historical development of music in the West European tradition, based upon guided listening to significant works from an analytical viewpoint. Students will have experiences which will enable them to recognize the important stylistic characteristics of each period (primitive through 20th century), will learn the major events in the history of music, and become acquainted with the works and lives of the major composers.

Terminal Performance Objectives

Given many experiences in assigned readings, historical research, and guided critical and analytical listenings, upon completion of this course the student will be able to:

1. Name, give specific dates for, and list at least five stylistic characteristics of each period with 80% accuracy.

2. Cite at least three historical and/or art related events of each period with 80% accuracy.

3. Demonstrate his knowledge of a selected list of major composers, representing each period studied, by listing with 80% accuracy, the country and century in which the composer was born; the aesthetic philosophy of the period in which he lived; and at least five significant works from his compositional output.

4. Demonstrate a knowledge of vocal and instrumental forms by listing and defining at least ten of each, citing specific examples of each, with 80% accuracy.

5. Identify the period of at least four out of seven unfamiliar compositions by listening while observing scores.

6. Show familiarity with several important sources of information on the history of music by utilizing them in writing a term paper on a selected composer.

7. Analyze selected scores according to the basic elements of music with 85% accuracy, listening, while comparing and contrasting the interpretation, style, and form used by at least six composers, differing in historical background.

Enabling Objectives

Through reading, systematic study, examination of scores, and repeated listenings to selected recordings, the student should be able to:

1. Execute 1 - 7 under Music Appreciation Enabling Objectives.
2. Recognize designated important sources of information on the history of music and give a brief description of the contents of each with 80% accuracy, through required library assignments.
3. Demonstrate a thorough knowledge of the historical approach to research by presenting in summary, a proposal for a term paper; properly annotating a bibliography; systematically outlining the content of the term paper; categorizing note cards under specific topics and/or sub-topics; writing a grammatically correct paper with proper footnoting.

Teaching Suggestions

1. 1 - 7 under Music Appreciation Teaching Suggestions.
2. Utilize the talents of student performers whenever possible.
3. Familiarize students with the current events in music through the use of the news media. A Current Events Bulletin Board to which the students can contribute articles of interest proves helpful.
4. Encourage class discussion through the use of oral and/or written reports.
5. Have students keep a neat and complete notebook of notes and assignments.
6. List records and books students might purchase for their personal libraries.

Suggested Scheduling

This course should meet five periods per week. Although it is an elective course, it should be required of all students anticipating a career in music.

See page 107 for resource information.

Piano
Course Title

Code Number: To be assigned
(# 782 for 1973-74)
Grades: 10-12

Credit: 1.00

Sem./Yr.: Year

Required/Elective: Elective

Prerequisite: None

Statement of Course Content

This course is designed to give students a good foundation in piano technique, as well as the musicianship to facilitate individual expression at the keyboard. Studies include technical exercises for finger independence, basic harmonic structure for keyboard improvisation, scale building and simple sight-reading from standard notation. Students will be given an opportunity to explore standard piano method books as well as standard piano literature on the first, second, and third grade levels. An electronic piano laboratory is recommended.

Terminal Performance Objectives

Given many and varied experiences in reading, playing, study of basic theory, and technical skills and drills, upon completion of this course the student will be able to:

1. Briefly describe the structure of the piano with 80% accuracy.
2. Demonstrate a knowledge of basic musical terms, signs, and symbols by performing orally, on written quizzes, and by playing with 80% accuracy.
3. Play prepared works comparable to the first year level with 90% accuracy.
4. Demonstrate a knowledge of significant composers whose works are performed by stating their nationality, the period in which they wrote, and their media of composition, with 75% accuracy.
5. Play from memory, with 95% accuracy, at least one composition representative of the first year level.
6. Play, with 80% accuracy, all major scales and arpeggios using correct standard fingering in one octave.
7. Execute all technical drills and exercises studied with 80% accuracy.

8. Play at sight a simple piano work utilizing no more than two sharps or flats with no more than five errors.

9. Play with 80% accuracy any selection comparable to those found in Alfred d'Auberge, Book 2.

Enabling Objectives

Through reading, systematic study, and daily practice, the student should be able to:

1. Recognize pictures of the piano and related instruments with 100% accuracy.

2. Identify and/or define musical signs, symbols and terms utilized in the piano music studied.

3. Demonstrate a thorough knowledge of major key signatures by identifying them at sight, writing them on the treble and/or bass staves, singing the scales with letter names, and reciting the names of the sharps or flats therein with 80% accuracy.

4. Display proper posture at the piano.

5. Demonstrate an understanding of the concept of the musical phrase and period and apply this to performance.

6. Demonstrate a thorough knowledge of the concept of rhythm by identifying the meter (2/4, 3/4, 4/4, and 6/8 time) marking each pulse and clapping and/or counting out loud the rhythm of the composition with 95% accuracy.

Advanced piano classes exist in some schools. Students of Piano II and III classes will be able to execute to a much higher degree, the technical exercises and drills mentioned. Compositions for prepared study are geared to the individual proficiency of each student.

Teaching Suggestions

1. Provide students with pictures and basic information concerning the physical construction of the piano and other keyboard instruments.

2. Select technical studies and exercises aimed toward the development of keyboard facility and dexterity of individual students.

3. Introduce piano works of significant composers on an individual basis according to the level of the student.

4. Provide students with regular periods of classroom recital performance and experience.

5. Provide periods of listening to recordings of representative piano literature and concert pianists.

6. Provide practice time before or after school.

7. Encourage students to attend professional and amateur recitals and concerts.

8. Arrange for artist concerts in the school whenever possible.

Suggested Sources

Teaching Aids
The Splendor of Music - Angela Diller
Flashcards - John Brimhall and Robert Pace
Plastic Keyboards - Robert Pace

Piano Series
Robert Pace
John Brimhall
Alfred d'Auberge
John Thompson

Scales and Technical Exercises
Brimhall
Schmitt
Hanon
Czerny

Theory
Skills and Drills - Pace
Theory Books 1, 2, 3 - Brimhall
Note Speller Books 1, 2, 3 - d'Auberge

Popular Pieces
Brimhall

Suggested Scheduling

This course should meet five periods per week, and a class should be limited to twelve students. Students should be scheduled for Piano II and Piano III classes only upon the recommendation of the piano class teacher. In addition, students interested in a music career, and who have been identified as possessing potential for such by the music teacher, should be given first priority in scheduling for the advanced classes.

Code Number: To be assigned
(# 781 for 1973-74)
Grades: 10-12

Organ
Course Title

Credit: 1.00

Sem./Yr.: Year

Required/Elective: Elective

Prerequisite: one semester of Piano

Statement of Course Content

This course is designed to introduce students to the basic techniques needed for good organ performance, while exposing them to the standard methodology and repertoire required for this instrument.

Specific techniques would include the legato touch, use of substitute fingering, pedal technique, independence and coordination of manual and pedal performance. Repertoire would include chorales, simple Bach preludes and fugues, trios, hymn tunes, simple accompaniments and popular selections arranged for the organ.

Attention should be given to the structure of the pipe and electronic organ. This should include classification by tone, study of mutation stops and other mechanical devices. Planned observances of the interior of both types of instruments will be included. Students should visit institutions which house pipe and electronic organs.

Terminal Performance Objectives

After exposure to and skillful practice in the various techniques of organ playing, the student should be able to:

1. Show evidence of basic coordination through skillful manipulation of manuals and pedals.

2. Perform basic organ repertoire (from score and memory) according to the requirements for each level of study.

3. Demonstrate the ability to set organ registration.

4. Describe the similarities and differences in the physical structure of electronic and pipe organs.

5. Describe similarities and differences in technique and manipulation of both instruments.

6. Continue the development of accuracy in sight-reading, finger dexterity, improvisation and other fundamentals of keyboard performance.

7. Improve and increase musicianship through concert performance.

Enabling Objectives

The student pursuing this course of study should have completed one semester of Piano (preferably one year). His familiarity with keyboard technique and basic music reading ability are necessary to his being able to:

1. Compare and contrast piano and organ manual technique.
2. Identify signs and symbols associated with organ literature.
3. Practice skillfully all phases of organ technique: touch, substitute fingering, wrist and arm motion, pedalling, etc.
4. Acquire smooth coordination between hands and feet (manuals and pedals).
5. Expand musicianship through improvisational activity.
6. Advance and execute knowledge of musical expression: phrasing, tone quality, dynamics and interpretation.

Teaching Suggestions

1. Select material that presents the development of manual, pedal coordination on a graduated basis.
2. Provide opportunities for students to visit several community institutions to examine and discuss (and perform upon, when possible) pipe and/or electronic organs.
3. Stimulate interest in attending a variety of community programs which afford an opportunity to observe and evaluate skillful organ performance.
4. Teach the value of practicing manuals and pedals separately, then together, in order to develop a smooth, articulate coordination between hands and feet.

Suggested Scheduling

This course should meet five periods per week. Students should be selected through audition. When possible, they should engage the use of an instrument from some community source (church, music studio, etc.) for daily practice. The number of school instruments available would determine the size of the class. Class size should be limited to ten students per instrument.

Bibliography: The Organ

Audsley, The Art of Organ Building, New York, Dover Publishing Co., 1965.

Bach, The Liturgical Year, Pennsylvania, Ditson Co., 1933.

Clark, Belwin Organ Library, New York, Belwin Inc., 1962-64.

Dickinson, The Technique and Art of Organ Playing, New York, Gray, 1922.

Gleason, Method of Organ Playing, New York, Appleton, Century and Croft, 1962.

Irwin, Dictionary of Hammond Organ Stops, New York, G. Schirmer, 1939.

Irwin, Dictionary of Pipe Organ Stops, New York, G. Schirmer, 1962.

Selected solo compositions according to progress and level of study.

The Humanities
Course Title

Code Number: To be announced — Credit: 1.00

Grades: 10-12 — Sem./Yr.: Year

Required/Elective: Elective — Prerequisite: None

Statement of Course Content

Course content is based upon the assumption that the student needs exposure to special interdisciplinary subjects. He receives first hand experience with art forms and surveys political, social, and economic impact upon art forms. A sequence of subject matter including literature, drama, music, art, dance, and philosophy should provide a variety of perspectives for enabling the student to better understand mankind, and himself, as related to others.

Terminal Performance Objectives

Given a series of interdisciplinary experiences in the arts and humanities, at the conclusion of this course, the student will be able to:

1. Show evidence of growth in positive, creative, interpretive attitudes and abilities.

2. Demonstrate an awareness of his own values and ethics and a respect for alternative values and ethics of others.

3. Demonstrate an awareness of his response to various art forms and an awareness and respect for alternative responses by others.

4. Demonstrate an historical appreciation for all art forms.

5. Show evidence of critical judgment of his aesthetic environment.

6. Identify artists by historical period and medium of expression.

7. Associate and compare art forms of various cultures and identify influences, adaptations and/or modifications.

Enabling Objectives

Through reading, class discussion, exposure to creative media and live professional performance, the student should be able to:

1. Define each of the subject areas inclusive: literature, drama, music, art, dance, and philosophy.

2. Discuss the fundamental techniques employed by the artist representing each subject area.

3. Study representative artists and their works from each of the following periods:

   Middle Ages and Renaissance
   Baroque
   Classical
   Romantic
   Twentieth Century

   The study will include the historical background of each period and the interrelationship of the arts during the period.

4. Expand aesthetic consciousness through participation in field trips and performance in or attendance at live concerts and theater.

5. Demonstrate creative ability through a variety of original exercises (poem, dance, painting, sculpture, and musical composition).

6. Examine and evaluate works of creative productions of each subject area.

Teaching Suggestions

1. Since the humanities course **is based upon** subjective reaction to the material presented, it cannot be taught nor measured traditionally. It should be comprehensive, flexible, and subject to immediate revisions.

2. The scope of the course will be determined by those subject areas it includes. Planning and teaching should be done by a team, i.e., a teacher from each subject area, and coordinated by the music teacher.

3. Community resources, when possible, should be used and involved: political leadership, artists-in-residence, museums, art galleries, concert halls, etc.

4. Presentation of material should stimulate curiosity, creative expression and consideration of differing concepts of structure and formal organization in historical perspective.

Suggested Sources

1. Basic materials in the various disciplines.

2. All sources listed under Music History and/or Appreciation.

3. Community resources: National Symphony Orchestra, Washington Opera Society, National Art Gallery, Kennedy Center, Wolf Trap Farm Park for the Performing Arts, Lisner Auditorium, Black Repertory Theater, National Ballet Company, Capitol Ballet Company, etc.

Suggested Scheduling

This course should meet five periods per week. Students participating in the course should be advised and encouraged to participate in community presentation and performance as it relates to the course of study.

Bibliography: The Humanities

Cotton, and Bradburn, Music Throughout the World, Illinois, Summy-Birchard, 1960.
Karel, Avenues to the Arts, Missouri, Simpson, 1966.
Machlis, The Enjoyment of Music, New York, Norton, 1963.
McKinney, Music and Man, New York, American Book Co., 1948.
Rossi, and Rafferty, Music Through the Centuries, Massachusetts, Boston Music, 1963.
Wilson, Design for Understanding Music, Illinois, Summy-Birchard, 1960.

The foregoing list represents supplementary textbooks for the classroom and/or school library. In addition to these, other suitable material will be found in the approved textbook listing for the District of Columbia Public Schools.

Audio-Visual and Recording Series	
Pathways to Music	Keyboard Publications
Invitation to Music and Art	Keyboard Publications
The Story of Great Music	Time-Life Series

These chronologically structured series include reading material as well as audio-visual aids to maintain student interest and reinforce the learning process.

Code Number: 786

Grades: 10-12

Required/Elective: Elective

Music Theory
Course Title

Credit: 1.00

Sem./Yr.: Year

Prerequisite:
Previous choral and/or instrumental experience

Statement of Course Content

This course is designed to give students basic understanding and skills which will provide an intelligent approach to listening, performing and creating music.

Students who pursue this course should be able to sight-sing simple melodies, take simple rhythmic, harmonic and melodic dictation, write and sing major and relative minor scales, analyze simple musical forms from score or by hearing them, and create and notate their own musical ideas.

Terminal Performance Objectives

Given many and varied experiences in sight-singing, rhythmic, melodic, and harmonic dictation, keyboard harmony, harmonic analysis, composition, and the study of form in music, upon completion of this course the student will be able, with 75% accuracy, to:

1. Sing at sight with syllable, letter and number names, major and minor key melodies, utilizing common meters and rhythms.
2. Write, play, and sing major, minor, and chromatic scales with syllables as well as letter names.
3. Write the melodies of familiar songs.
4. Take simple rhythmic, melodic, and harmonic dictation.
5. Given any starting pitch, demonstrate a knowledge of major, minor, augmented, and diminished triads by notating them on the staff and singing them in arpeggio style with pitch names.
6. Demonstrate a knowledge of the I, IV and V chords in all major and minor keys, by playing them in root position on the piano.
7. Analyze harmony in terms of the fundamental bass, chord progression and classification, and non-harmonic tones through the examination of familiar and unfamiliar scores.

8. Define inversion and identify and write chords in various inversions.

9. Demonstrate a knowledge of conventional voice leading by harmonizing an eight-measure melody and/or given bass.

10. Compose a melody of double period length.

11. Analyze simple compositions and sections of larger works according to form while listening and observing scores.

12. Conduct a simple composition utilizing 2/4, 3/4, and 6/8 meters.

Enabling Objectives

Through reading, systematic study, and class experiences in sight-reading, notation, dictation, harmonic analysis, form and analysis, and conducting, the student should be able, with 75% accuracy, to:

1. Identify and give the value of all notes and rests.

2. Clap and count the rhythm of specified familiar songs having 2/4, 3/4, 4/4, and 6/8 meters.

3. Recognize by ear and by sight all intervals within the octave.

4. Recognize and write all major and minor key signatures.

5. Identify, when heard, major scales, chromatic scales, and the natural, melodic and harmonic forms of the minor scales.

6. Identify, when heard, major, minor, augmented and diminished triads.

7. State the harmonic titles of chords I through VII, i.e., tonic, supertonic, mediant, sub-dominant, dominant, sub-mediant, and leading tone.

8. Define and/or explain the following terms: root; fundamental bass; first, second, third, and fourth classification of chords according to McHose in "Contrapuntal Techniques of 19th Century Composition;" all inversions and non-harmonic tones such as passing tone, neighboring tone, escape tone, suspension, anticipation, appogiatura, pedal point, and modulation.

9. Define and explain motive, phrase, period and double period in music.

10. Define and explain rhythm, melody, harmony, form, and tone color.

11. Demonstrate the conducting patterns for 2/4, 3/4, 4/4, and 6/8 meters.

Teaching Suggestions

1. Present theoretical material within the context of actual music examples.

2. Expose students to sight-reading from both vocal and instrumental scores.

3. Introduce melodic and rhythmic dictation separately, then combined.

4. Acquaint students with harmonic structure and progression through the use of the piano keyboard.

5. In introducing conducting patterns use simple melodies such as hymns and folk melodies.

6. Have students perform their original compositions.

7. Reinforce classroom activities through home assignments in sight-singing and harmonic analysis.

8. Present daily exercises in sight-singing, rhythmic, melodic, and harmonic dictation to develop the student's listening capacities.

9. Evaluate student progress frequently through the use of quizzes in order to determine the strengths and weaknesses of the students.

See page 107 for resource information.

Suggested Scheduling

This course should meet five periods per week and although it is elective, it should be required of all students enrolled in music major programs.

An advanced theory class is sometimes offered in schools having comprehensive programs in music. This class should be limited to students intending to pursue a music career and should encompass the following:

Sight-singing - a continuation of the activities introduced in Theory I including the use of simple modulations.

Dictation - Melodic and rhythmic dictation of more complex patterns; continuation of harmonic dictation.

Harmony - Analysis of simple melodies using all diatonic chords and easy modulations, such as to the key of the dominant and subdominant.

Conducting - Study of moderately difficult scores and experience in conducting school groups.

Composition - Continuation of Theory I.

8. Resource Information

Music Appreciation, Music History and Music Theory

A. Music Textbooks

Andrews, J. et al., Story of Great Music (Manuals and Workbooks), New York, American Book Co., 1967-68.
Music 100 1967
Music 200 1967
Music 300 1968

Fox, S., The Origins and Development of Jazz, Illinois, Follett Publishing, 1968.

B. Books

Copland, A., What to Listen For in Music, New York, McGraw-Hill, 1957.

Dallin, L., A Listener's Guide to Music, Iowa, W. C. Brown, 1972.

Fish, A. and Lloyd, N., Fundamentals of Sight-Singing and Ear-Training, New York, Dodd, Mead and Co., 1963.

Harder, P., Basic Materials in Music Theory, Massachusetts, Allyn and Bacon, 1965.

Howell, C., Adventures in Music, Illinois, National Textbook Co., 1967.

McHose, A., The Contrapuntal Harmonic Techniques of the Eighteenth Century, New York, Appleton, Century and Crofts, 1951.

McGehee, T. and Nelson, A., People and Music, Massachusetts, Allyn and Bacon, 1968.

Miller, H., Introduction to Music, New York, Barnes and Noble, 1972.

Swift, F. and Musser, W., General Music, Vol. I, II, III, IV, New York, Belwin Inc., 1960.

Wilson, H., Sing a Song at Sight, Minnesota, Schmitt, Hall and McCreary, 1954.

C. Books for Classroom Teacher and/or School Library

Baker, T., Baker's Biological Dictionary of Musicians, New York, G. Schirmer, 1958.

Barlow, H., Dictionary of Musical Themes, New York, Crown, 1948.

Barlow, H., Dictionary of Vocal Themes, New York, Crown, 1950.

Diller, A., The Splendor of Music, New York, G. Schirmer, 1957.

Grout, D., A History of Music, New York, W.W. Norton, 1960.

Groves, G., Grove's Dictionary of Music and Musicians, 5th Edition, New York, St. Martin's Press, 1955.

Kinsky, G., A History of Music in Pictures, London, J.M. Dent, 1939.

Strunk, W., Source Readings in Music History, New York, W.W. Norton, 1950.

B. Choral Music

The primary aim of the choral music program at the senior high level is to provide for students a rewarding means of self expression through the study and performance of representative choral literature and composers of varied styles and periods. In addition to providing the foundational study which may lead to a career in music, the interactive experiences which result from choral group participation aid social adjustment, an important aim in education.

Code Number: 772

Choral Music 1
Course Title

Credit: 1.00

Grades: 10-12

Sem./Yr.: Year

Required/Elective: Elective

Prerequisite: none

Statement of Course Content

This course gives students an opportunity to study choral music from the period of the Renaissance to present times. Fundamental choral music techniques are presented to support artistic choral performance. Aspects of music theory are also included for the purpose of developing basic musicianship. Sight-singing and ear training are introduced in their relationship to the major scales. Aural recognition of the basic voice categories is developed. Song repertoire includes compositions requiring simple unison and part singing.

Terminal Performance Objectives

Through many and varied experiences in singing, reading, listening, music theory, and science as it relates to vocal production, upon completion of this course, the student will be able, with 75% accuracy, to:

1. Produce a satisfying choral sound by singing with proper tone quality, correct breathing, proper diction and intonation, and a sense of vocal blend and balance.
2. Demonstrate rhythmic understanding by clapping or singing on a neutral syllable the rhythms found within melodic passages or phrases of choral works studied.
3. Exemplify knowledge of unison, 2-part, 3-part, and 4-part music studied by singing his vocal part independently, in duets, trios, or quartets.
4. Sing a composition observing proper phrasing.
5. Relate at least three significant facts about the composers and periods of choral works studied.
6. Identify the meter and key signatures of choral works studied.
7. Define, identify, and explain music terms, signs, and symbols found within the vocal score.
8. Use syllables and numbers to sight read simple major key melodies in 2/4, 3/4, 4/4, and 6/8 meters and apply this skill to the actual choral literature that he performs.

9. Identify six out of ten 5-note melodies created by the teacher. These melodies will be played on the piano while the student examines the notation.

10. Locate on the piano keyboard all notes within the treble and bass staves.

Enabling Objectives

Through reading, systematic study, and classroom experiences in singing, theory, and piano, the student should be able, with 75% accuracy, to:

1. Define and explain those parts of the anatomy directly related to the production of tone, namely the head, pharynx, larynx, vocal cords, and the diaphragm as it relates to breathing.

2. Identify the lines and spaces in both the treble and bass staves.

3. Demonstrate a knowledge of the concept of rhythm by counting out loud, or marking each pulse in assigned rhythmic exercises.

4. Categorize, according to nationality and historical periods, the composers of choral works studies.

5. Identify all intervals found within the octave.

6. Discuss a vocal score, noting voice entrances.

7. Identify at sight all sharp and flat major key signatures as well as the relative minor for each.

Teaching Suggestions

1. Maintain an attractive music room at all times.

2. Prepare vocal exercises to be used in the classroom.

3. Since many students may be experiencing a choral music class for the first time, the use of unison or simple two-part singing for the first few weeks is an aid in developing a sense of security and confidence in the use of the singing voice.

4. Expose students to recordings, radio and television programs, and live concerts of choruses and soloists displaying excellent vocal production.

5. The use of imitation is invaluable in helping students develop good vocal production. This can be accomplished through the use of record and teacher demonstrations.

6. Provide performance opportunities for the choral class. The Spring Festival lends itself to this. The performance of one or two numbers with the Concert Choir is a rewarding experience for the students.

See page 119 for resource information.

Suggested Scheduling

This course should meet five times per week and should be scheduled within the school day. Students who show progress and interest should be encouraged to enroll in Choral Music 2 the following year, or in some cases may be recommended for Concert Choir by the music teacher.

Code Number: 773

Grades: 11-12

Required/Elective: Elective

Choral Music 2
Course Title

Credit: 1.00

Sem./Yr.: Year

Prerequisite: 772

Statement of Course Content

This course offers a liberal acquaintance with various types and styles of advanced choral literature with emphasis on appropriate choral techniques. There is a continuation of basic theory with some attention given to sight-reading and ear training.

Also, attention will be given to an analysis of melodies studied from the standpoint of scale patterns on which they are based, including the major and relative minor scales.

Terminal Performance Objectives

Through many and varied experiences in singing, reading, listening, and through the study of music theory and physiology as it relates to vocal production, the student, upon completion of this course, will be able, with 75% accuracy, to:

1. Execute Terminal Performance Objectives 1-8 under Choral Music 1.
2. Identify eight out of twelve 5-note melodies created by the teacher. These melodies will be played on the piano while the student examines the notation of the twelve melodies.
3. Locate on the piano keyboard all notes within the treble staff and the bass staff and two ledger lines above and below each staff.
4. Notate on the staff all major scales and the harmonic form of the minor scales.
5. Sing, using letter names, all major scales and the harmonic minor scales of sharp key signatures.
6. Take simple rhythmic dictation in 2/4, 3/4, and 4/4 meter.

Enabling Objectives

Through his reading, systematic study, and classroom experiences in singing, theory, and piano, the student should be able, with 75% accuracy to:

1. Execute all Enabling Objectives under Choral Music 1.

2. Define and explain ledger lines as they relate to the staff.

3. Sing a half step or whole step (up or down) from any given pitch.

4. Differentiate between the natural, melodic, and harmonic minor scales when heard.

5. Identify half and whole steps in major and harmonic minor scales notated on the staff.

Teaching Suggestions

1. Expose students to a variety of challenging music.

2. Home assignments in sight-singing help to strengthen the student's reading ability.

3. Frequent exposure to the piano is an aid in developing sight-reading ability.

4. Provide extra time for potential soloists and/or those students seeking additional help.

5. Utilize the talents of student accompanists.

See page 110 for additional teaching suggestions.

See page 119 for resource information.

Suggested Scheduling

This course should meet five times per week and should be scheduled within the school day. In some cases, depending upon the size of choral classes, it may be feasible for Choral 1, 2, and 3 classes to meet simultaneously. In this case, however, performance expectations must be defined clearly for the students at each level.

Code Number: 774
Choral Music 3
Course Title
Credit: 1.00
Grades: 12
Sem./Yr.: Year
Required/Elective: Elective
Prerequisite:
772, 773

Statement of Course Content

This course presents a study of the advanced literature for A Cappella Choirs. Through experiences in listening and performing, students become acquainted with the world's finest choral music, while building good techniques in phrasing, dynamics, choral diction and other aspects of choral interpretation.

Also, attention will be given to an analysis of melodies studied from the standpoint of scale patterns on which they are based, including major, relative minor, modal, chromatic, whole tone and pentatonic scales.

Terminal Performance Objectives

Through many and varied experiences in singing, reading, listening, and through the study of music theory and physiology as it relates to vocal production, the student, upon completion of this course, will be able, with 80% accuracy, to:

1. Execute all terminal performance objectives under Choral Music 1 and 2.
2. Sing, using letter names, all major scales and minor scales.
3. Sing a chromatic scale using letter names and syllables.
4. Sing a pentatonic scale and a whole tone scale from any given pitch.
5. Recognize modal scales when played on the piano.
6. Sing at sight simple major key and minor key melodies utilizing 2/4, 3/4, 4/4, and 6/8 meters.
7. Take simple rhythmic dictation in 2/4, 3/4, 4/4, and 6/8 meters.
8. Take simple melodic dictation in 2/4, 3/4, and 4/4 meters.
9. Perform 4-part A Cappella music of medium difficulty demonstrating good choral techniques.

Enabling Objectives

Through his reading, systematic study, and classroom experiences in singing, theory, and piano, the student should be able, with 80% accuracy to:

1. Execute all Enabling Objectives under Choral Music 1 and 2.
2. Define and explain the chromatic scale, the pentatonic scale and the whole tone scale.
3. Define and discuss the early church modes as they relate to music studied.
4. Notate a chromatic, whole tone, and pentatonic scale on the staff.
5. Exercise the choral techniques necessary to remain on pitch while performing A Cappella music.

Teaching Suggestions

In the event that Choral Music 1, 2, and 3 classes are scheduled together, smaller groups can be formed within the class. For instance Choral Music 3 students could comprise a Chamber Choir.

Choral Music 1 and 2 students sometimes display ability comparable to the Choral Music 3 students. In such cases, students should not be rigidly held to the activities of their specific levels.

See page 113 for additional teaching suggestions.

See page 119 for resource information.

Suggested Scheduling

This course should meet five times per week and should be scheduled within the school day.

Concert Choir 1, 2, 3*

Course Title

Code Number: 776, 777, 778

Credit: 1.00

Grades: 10-12

Sem./Yr.: Year

Required/Elective: Elective

Prerequisite: Previous choral experience

Statement of Course Content

This course trains the performing choir of the school. It usually meets at 8:00 A.M. to avoid conflicts with other regularly scheduled courses. The very best of choral literature should be used in keeping with the vocal range of students involved. Emphasis is placed on blending of voices, choral ensemble, diction, and tone quality as essential elements of good choral interpretation. Students should be prepared to perform for programs in their own school auditorium and to represent their school throughout the city in special programs. The code number is assigned according to the number of years a student spends in this group. Repertoire changes with each year's work.

Terminal Performance Objectives

Given various experiences in reading, listening, music theory, performance, and through the study of physiology as it relates to vocal production, the student, upon completion of this course, will be able, with 80% accuracy, to:

1. Perform proficiently both a cappella and accompanied, 4-part music, 8-part music, and music of lesser difficulty.

2. Demonstrate qualities of good performance by singing with vocal control, sensitivity to pitch, and an awareness of harmony and the importance of chord members.

3. Exemplify an increasing awareness of the elements of artistic design in music: line, form, texture or color, movement, tension and release.

4. Accomplish Terminal Performance Objectives 1 - 7 under Choral Music 1.

5. Sight-sing using syllables, simple major and minor key melodies utilizing 2/4, 3/4, 4/4, and 6/8 meters.

6. Demonstrate knowledge of the keyboard by locating all notes within the treble staff and bass staff and three ledger lines above or below each.

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* Formerly known as Chorus 1, 2, 3.

7. Take simple rhythmic and melodic dictation.

8. Sing all major and harmonic minor scales using letter names.

9. Sing, using a neutral syllable, a whole tone scale, pentatonic scale, and chromatic scale.

In addition to the above behavioral objectives, the student will also realize the value and reward of cooperative effort, and feel a sense of pride in himself, his fellow man, and his school.

Enabling Objectives

Through his reading, systematic study, classroom experiences in singing, theory, and piano; and participation in or attendance at live performances; the student should be able, with 80% accuracy, to:

1. Identify the natural, melodic, and harmonic forms of the minor scales when played on the piano.

2. Define and explain: line, form, texture or color, movement, tension and release as it relates to choral literature.

3. Display poise, stage presence, and cooperation in performance situations. As there are Concert Choir 1, 2, and 3 classes, the accuracy with which the students execute the above may reflect their specific level.

Teaching Suggestions

1. Maintain an attractive music room at all times.

2. Keep rehearsal room in a state of readiness. Have chairs in order and music available as students enter. Have the piano, tape recorder, and phonograph ready for immediate use and the room ventilated and well lighted.

3. Prepare vocal exercises to be used during the class period and during extra rehearsal periods. Devise a rehearsal plan (before or after school) that may be conveniently attended by the majority, and which will further the musical goals of the group.

4. Provide for variety of musical activity within the rehearsal.

5. Provide for work on both familiar and unfamiliar music.

6. Select choral literature appropriate to the group which will provide for variety and contrast of mood and stylistic interpretation. Expose students to choral literature and composers of all styles and periods.

7. Select music of a technical difficulty sufficient to present a challenge without frustration. Vocal ranges and tessitura should be within the capabilities of the singers.

8. Provide opportunities to develop qualities of good performance through school, church, and community concerts, and expose students to recordings, radio and television programs, and live concerts of choirs and soloists displaying excellent vocal production.

9. Provide students the opportunity to perform in smaller ensembles such as girls' chorus, boys' chorus, chamber choir, madrigal ensemble, girls' trios, and boys' quartets.

10. The Concert Choir and smaller ensembles should be vocally balanced.

Suggested Scheduling

This course should meet five periods per week. Concert Choir 1, 2, and 3 students should be scheduled together. Smaller groups organized within the Concert Choir should be comprised of students with comparable background and experience.

See page 119 for resource information.

5. Resource Information

The following list of choral selections and recordings represents basic repertoire for classroom library. All selections are SATB unless indicated otherwise.

Spirituals

Ain'a That Good News	Arr. by Dawson	Neil A. Kjos
Ain't Got Time To Die	H. Johnson	G. Schirmer
Amen	J. Hairston	Bourne
Didn't My Lord Deliver Daniel	Arr. by James Miller	Galaxy Music Corp.
Ev'ry Time I Feel The Spirit	Arr. by Dawson	Neil A. Kjos
Ezekiel Saw de Wheel	Arr. by Dawson	Neil A. Kjos
Great God Almighty	Arr. by Hairston	Bourne
Hail Mary	Arr. by Dawson	Neil A. Kjos
His Name So Sweet	Arr. by H. Johnson	Carl Fischer
Hold On	J. Hairston	Bourne
I Can Tell The World	J. Hairston	Bourne
I'll Never Turn Back No More	Nathaniel Dett	J. Fischer
I'm Gonna Sing	Arr. by Sham-Parker	Lawson-Gould G. Schirmer, Inc. sole selling rep.
I've Been Buked	Arr. by Hall Johnson	G. Schirmer
Little Innocent Lamb	Arr. by M. Bartholomew	G. Schirmer
Live-a-Humble	J. Hairston	Schumann
Mary Had A Baby	Arr. by Dawson	Neil A. Kjos
O What A Beautiful City	Boatner	G. Schirmer

River Chant	H. Johnson	Carl Fischer
Rockin' Jerusalem	J. Work	Presser
Soon Ah Will Be Done	Arr. by Dawson	Neil A. Kjos
There Is A Balm In Gilead	Arr. by Dawson	Neil A. Kjos
Way Over In Beulah Lan'	H. Johnson	Belwin Mills
When I Was Sinkin' Down	Arr. by H. Johnson	G. Schirmer
Who'll Be A Witness	J. Hairston	Bourne
Yonder Come Day	F. Hall	Summy Birchard
You Better Mind	J. Hairston	Bourne

Sacred, Secular

Adoramus Te	Palestrina	Oxford
Alleluia	R. Thompson	E. C. Schirmer
Ave Verum	Mozart	B. F. Wood
Azulav (Blue Bird)	Jaime Ovalle	(Manuscript)
Best Of Rooms	Thompson	E. C. Schirmer
Boi Bumba	V. Henrique	(Manuscript)
Burst Of Applause	Vito Mason (Gentry Publications)	Theodore Presser
By The Waters Of Babylon	P. James	H. W. Gray
Cantate Domino	Hassler (1262) English and Latin	E. C. Schirmer
Cantate Domino	Pitoni	G. Schirmer
Caribbean Melodies	Arr. by W. G. Still	Oliver Ditson
Choose Something Like A Star	R. Thompson	E. C. Schirmer

Eternal Life	Olive Dungan	Theodore Presser
Glory	Rimsky-Korsakoff	Warner Bro. Music
I Will Lift Up Mine Eyes	Sowerby	Boston
In Solemn Silence	Ippolitov-Ivanof	Carl Fischer
Jubilant Song	Dello Joio	G. Schirmer
Jubilate Deo	Flor Peeters	McLaughlin & Reilly Co.
Kyrie Eleison	Milton Dieterich	Boosey & Hawkes
Listen To The Lambs	Dett	G. Schirmer
My Spirit Sang All Day	Finzi	Oxford
Negro Speaks Of Rivers	M. Bonds	Handy Bros.
O Bene Jesu	Palestrina	Presser
O Holy Lord	Nathaniel Dett	G. Schirmer
Onward Ye Peoples	Sibelius	Galaxy
Orpheus-With His Lute	R. V. Williams	Choral Art
Premonition	Houston-Bright	Shawnee Press
Rose Touched By The Suns Warm Rays	Berger	Augsberg
Sing And Rejoice	Will James	Fitz Simons
Sing Unto God	Handel	Galaxy
Song Of The Open Road	Dollo Joio	Carl Fischer
Sweet Sunny (The Tall Kentuckian)	Dello Joio	C. Fischer
Thanks Be To Thee	Handel	Galaxy
Walk Into Your World	Ruth Bancsi	Somerset
Waters Ripple And Flow	Deems Taylor	J. Fischer & Bro.
Yonder! Yonder!	Samuel Gaines	Olive Ditson Co. Theodore Presser Selling Agent

Selections from Larger Works

And The Glory Of The Lord	Handel	Theodore Presser
And Then Shall Your Light Break Forth	Mendelssohn	G. Schirmer
Gloria (Missa Croola)	Ramirez	Lawson-Gould
Gloria In Excelsis	Mozart	G. Schirmer
Glory To God (Messiah)	Handel	G. Schirmer
For Unto Us A Child Is Born (Messiah)	Handel	G. Schirmer
Hallelujah (Mount of Olives)	Beethoven	G. Schirmer
Hallelujah Amen (Judas Maccabeus)	Handel	G. Schirmer
Hallelujah Chorus	Handel	G. Schirmer
He Watching Over Israel (Elijah)	Mendelssohn	G. Schirmer (SSA)
Here Yet Awhile (St. Matthew Passion)	J. S. Bach	Boosey & Hawkes
How Lovely Is Thy Dwelling Place (Requiem)	Brahms	G. Schirmer
Magnificat (Magnificat in D)	J. S. Bach	Joseph Boonin, Inc.
Sanctus (Missa Luba)	Arr. by Guido Haazen	Lawson-Gould G. Schirmer - Selling Agent
Sicut Locutus Est (Magnificat in D)	J. S. Bach	Joseph Boonin, Inc.

Christmas

A Child My Choice	Dirksen	H. W. Gray
Calypso Carol	Arr. by Tellep	Staff Music
Carol Noel	Wilhousky	C. Fischer
Christmas Fantasy	Harry Gilbert	Church Music Review
Christmas In The Western World	Arvey & W. G. Still	Southern Music Co.
Christmas Song	Torme-Wells	Shawnee Press, Inc.
Drummer Boy	Simeone	Shawnee Press
Fanfare For Christmas Day	Shaw	G. Schirmer
Jazz Gloria	Natalie Sleeth	Carl Fischer, Inc.
We Need A Little Christmas (Mame)	Jerry Herman	Edwin H. Morris & Co., Inc.

Choral Works

A Ceremony Of Carols	Britten	Boosey and Hawkes
Hymn On The Morning Of Christ's Nativity	Text by John Milton Music by Russell Woolon	C. T. Wagner
Liebeslieder Walzer	Brahms	Associated Music
Mass-O Magnum Mysterium	L. T. da Victoria	E. C. Schirmer
They Called Her Moses (Cantata based on the life of Harriet Tubman)	Robert de Cormier Donald McKayle	Lawson-Gould G. Schirmer Selling Agent

Orchestra* and Choir

America Our Heritage	Helen Steele	Shawnee Press
Battle Hymn Of The Republic	Steffe-Wilhousky	Carl Fischer
*Free Song	W. Schuman	G. Schirmer
God Of Our Fathers	Warren-Gearhart	Shawnee Press
Joyful We Adore Thee	Arr. by Harry Simeone	Shawnee Press
*Song Of Democracy	H. Hanson	C. Fischer
*Song Of Destiny	Brahms	H. W. Gray
When Johnny Comes Marching Home	Lambert-Wilhousky	Carl Fischer

Popular

Bridge Over Troubled Waters	Paul Simon	Charing Cross Music, Inc.
Close To You	David-Bacharach	Hall Leonard Music
For All We Know	Wilson, James, Karlin	Pamco Music, Inc.
I'll Be There	Arr. by John Dentato	Belwin Mills Publishing Co.
Let It Be Me	Arr. by Anita Kerr Delanoe, Curtis-Becaud	MCA, Inc.
Love Story	Sigman-Lai	Famous Music Corp.
Selections from "Purlie"	P. Udell & G. Gold	Moubar
Walk Him Up The Stairs	P. Udell & G. Gold	Moubar
Young Gifted And Black	Arr. by Hale Smith Irwine-Simone	Ninandy Music Co. Sam Fox Pub. Co., Inc. (Sole Selling Agent)

Books

The A Cappella Chorus Book	Christiansen F. Melius and Noble Cain	Bryn Mawr: Presser
The A Cappella Singer	Clough-Leighter	E.C. Schirmer
Carols for Choirs I	Ed. and Arr. by Reginald Jacques David Willcocks	Oxford
Come Sing (SAB)	Ringwald	Shawnee Press
Five Centuries of Choral Music		G. Schirmer

Choral Works by Historical Period

Renaissance

Come Again Sweet Love	Dowland	G. Schirmer
Hodie, Christus Natus Est	Palestrina	Kjos
Jesu, Dulci Memoria	Victoria	G. Schirmer
Matona, Lovely Maiden	Lasse	Carl Fischer
The Silver Swan	Gibbons	G. Schirmer
Sing We and Chant It	Morely	E. C. Schirmer

Baroque

In Dulci Jubilo	Buxtehude	Concordia
In These Delightful Pleasant Groves	Purcell	Ditson

Classical

The Heavens Are Telling	Haydn	Pro Art
Sanctus	Haydn	G. Schirmer

Romantic

Cherubim Song, No. 6	Tchaikovsky	Ditson
Psalm 150	Franck	G. Schirmer

Contemporary

Here Is Thy Footstool	Creston	G. Schirmer
O Clap Your Hands	R. V. Williams	Galaxy Music
Te Deum	Schuman	G. Schirmer

Popular

Camelot	Loewe	Chappell
Fiddler on the Roof	Bock-Leyden	Valando
Hello Dolly!	Herman-Warnick	E. Morris
"Mame" Medley	Herman	E. Morris
Man of La Mancha	Leigh	Sam Fox
Porgy and Bess	Gershwin	Chappell
The Sound of Music	Rodgers	Chappell

Recommended Recordings of Choral Works for Classroom Use

Renaissance

Choral Works....Palestrina	Sistine Chapel Choir	Period 744
Secular Vocal Music of Renaissance	Ambrosian Singers	Dover 52 62

Baroque

Five Centuries of Song	Abbey Singers	Decca (7) 10073

Classical

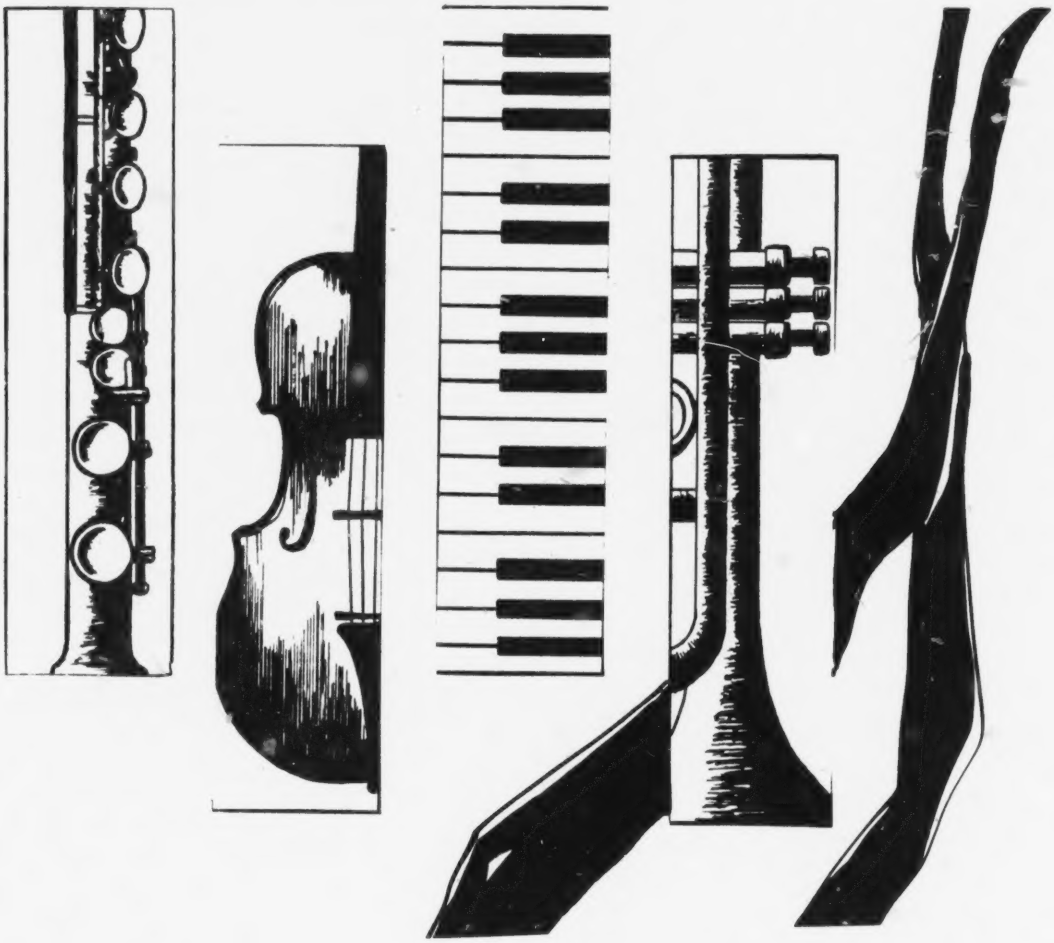
Beloved Choruses	Mormon Tabernacle Choir	Columbia ML-4789
Great Sacred Choruses...Handel, Mozart	Robert Shaw Chorale	Victor LM-1117

Contemporary

America, The Beautiful	
Robert Shaw Chorale	Victor LM-2662
Fisk Jubilee Singers	
125 Spirituals	Educational Record Sales
Tuskegee Institute Choir	
Spirituals	Westminster 18080

C. INSTRUMENTAL MUSIC PROGRAM

By the time that many students have reached the senior high school, they have come to terms with significant aspects of their own personal lifestyles. In some instances, these aspects have been crystallized to the extent that the student already has begun a conscious, definite course of action and direction which is aimed toward the successful attainment of very specific life goals. For other students, the processes of discovery and examination of options are yet indefinite and exploratory. The instrumental music program in the senior high school is designed to address the variety of needs of both groups of students as effectively as possible. To this end, a variety of activities are provided, and every student is invited to partake at that level which best fits his individual interests and competencies as a producer and consumer of music.



Cadet Band 1, 2, 3
Course Title

Code Number: To be assigned
(# 761 for 1973-74)
Grades 10-12

Credit: 1.00

Sem./Yr.: Year

Required/Elective: Elective

Prerequisite: Previous Instrumental Experience

Statement of Course Content

Cadet Band operates as a military unit of the District of Columbia Cadet Corps. Therefore, students electing this class will primarily study and perform marches and other military music. In addition, these students will prepare for and participate in parades, competetive drills and drill concerts. They will also explore vocational possibilities in music.

Terminal Performance Objectives

Students participating in Cadet Band will have certain musical and military concepts which must be developed, clarified and unified through specifically prescribed methods and means. The pace and unique direction of the course is dependent, usually, upon the numbers and types of performances required of the unit. In addition, much depends upon whether the Cadet Band is primarily a marching unit or a performance unit. However, every student who successfully completes this course should be able to demonstrate, with 80% accuracy, that he can:

1. Safely assemble and disassemble his instrument, and perform such minor repairs as are essential to the reasonable maintenance of his instrument.

2. Habitually maintain appropriate performance positions while practicing, in concerts, and in parades.

3. Demonstrate an understanding of the concepts of pitch, rhythm, melody, harmony, tempi, meter, tone quality and color, and form, as these elements are found in the scores studied by the class.

4. Illustrate several differing styles of tone production on his instrument, upon request.

5. Recognize and isolate significant thematic excerpts from major works studied.

6. Recognize and identify (by name) any major or minor scale by its key signature.

7. Execute from memory any major or minor scale on his instrument upon request.

8. Demonstrate appropriate responses to verbal commands of musical and non-musical significance in parades and in concerts.

9. Demonstrate appropriate responses to non-verbal commands of musical and non-musical significance in parades and in concerts.

10. Perform, as part of an ensemble, a prepared selection, demonstrating sensitivity to the relationship of his part to the whole.

11. Prepare and perform on his instrument a composition of his own choice as a soloist.

12. Sight-play a passage of at least 12-16 measures in length as a soloist, using a score of at least grade 3 music.

13. Show evidence of his critical judgment with regard to his own and others' musical ability.

14, Develop and increase his awareness and enjoyment of many kinds of music.

Enabling Objectives

In order that each student might experience success in acquiring those skills which are inherent in the terminal performance objectives, he must be exposed to such experiences and activities as will enable him to grow in the desired directions. Classroom activities should allow each student to have many opportunities to:

1. Emulate established artists' tone quality, technical facility and style of playing, on his instrument.

2. Explore, in depth, a variety of styles and types of music.

3. Develop technical facility through the use of scales and arpeggios, as read from scores, performed by rote, or emulated from recorded aural cues.

4. Identify, define and discuss the symbols of music and of the musical score.

5. Explore instruments other than that which he plays.
6. Demonstrate his successes among his peers.
7. Become familiar with the usual forms and styles of military music, making visual and aural demonstrations of recognition of characteristic cues of those forms and styles.
8. Enjoy his experiences as musician and as member of a musical military unit.

See Suggestions to the Teacher, page 142.

Concert Band 1, 2, 3
Course Title

Code Number: To be assigned
(# 762 for 1973-74)
Grades: 10-12

Credit: 1.00

Sem./Yr.: Year

Required/Elective: Elective

Prerequisite: Previous instrumental experience

Statement of Course Content

Pupils who elect Concert Band are able to perform on a musical instrument, and probably will have made some serious commitment to instrumental music as a significant part of their futures. Such students expect to explore and to study the full range of instrumental music literature. The Concert Band essentially is a performance unit, and performs in concerts, assemblies, parades, sports and community events, and a variety of other school and community activities. Students will study and perform music at the levels of grade 3 and above. They will develop skill, knowledge, understanding and sensitivity in the uses of music theory, ensemble and solo techniques, and music reading. They will develop their budding attraction to the values and techniques of music and musicianship through a pursuit of understanding of aesthetic ideals as expressed and transmitted through music. They will be able to make reasoned judgments regarding career and avocational options available to them.

Terminal Performance Objectives

Every student who participates in and successfully completes Concert Band will be able to demonstrate, to a degree of at least 85% accuracy, that he is able to:

1. Correctly maintain his instrument, habitually exemplifying cognizance of its mechanical and sanitation needs.

2. Habitually maintain appropriate performance positions.

3. Demonstrate specific understanding of the concepts of tone production, pitch, notation, melody, harmony, rhythm, dynamics, tempo, meter, key and form, as they are found in musical scores generally, and in the music studied specifically.

4. Visually and aurally recognize significant thematic excerpts from major works studied in the class.

5. Upon request, play any major or natural minor scale through two octaves on his instrument, from memory.

6. Identify any major or minor scale by name, through the given key signature.

7. Play, as part of an ensemble, a prepared piece from a score at the level of grade 4 or above.

8. Perform, as a soloist, a prepared selection of his own choice, from a score at the level of grade 3 or above.

9. Play at sight a 12-16 measure excerpt from a grade 3 score as a soloist on his instrument.

10. Perform, by rote, a brief and familiar song or song fragment; first, in the key of his choice, then in another key chosen from among those indicated by up to three sharps or up to three flats.

11. Evaluate his own and others' musicianship and technical ability.

12. Demonstrate and expand his own awareness and enjoyment of music through his experiences as an instrumentalist.

13. Manipulate the elements of music originally and creatively, and to produce music.

14. Analyze music and react to it critically.

15. Show evidence of increasingly critical judgments and reasoned analyses with regard to self and lifestyle.

Enabling Objectives

In order to ensure the success of each student in achieving the Terminal Performance Objectives listed above, it is essential that every student in the class become involved in myriad varied activities designed to stimulate growth in the desired directions. Every student participating in this class should have ample opportunities to:

1. Emulate the instructor and other professional musicians in such areas as tone production, interpretation of scores, technical facility and playing style.

2. Measure his own growth in terms of personal aspirations and in terms of the concurrent growth of his musical peers.

3. Through concert attendance, listening to concerts and engaging in other related activities, experience a variety of music, musical styles and musical meanings.

4. Become conversant with form in music, using visual and aural cues.

5. Utilize scales and scale passages, arpeggios and rhythmic patterns to gain technical facility on his instrument.

6. Explore instruments other than his own, noting similarities and differences.

7. Become familiar with various kinds of instrumental ensembles; play a variety of types of music.

8. Develop skill as music theorist, and in the practical manipulation of the symbols of the musical score.

9. Illustrate his skill as a music theorist by arranging scores and by writing music to be performed by his peers.

10. Utilize the performance skills of his instructor and of his peers in developing his own musical abilities.

11. Improvise melodies, harmonies and rhythmic patterns within given strictures.

12. Explore music in historical contexts, and as a part of contemporary life.

13. Perform in both formal and casual situations.

14. Meet and overcome musical problems as a performer.

15. Recognize, discover, define and discuss the symbols, the score, and the symbolism of music.

See Suggestions to the Teacher, page 142.

Orchestra 1, 2, 3
Course Title

Code Number: 767, 768, 769

Credit: 1.00

Grades: 10-12

Sem./Yr.: Year

Required/Elective: Elective

Prerequisite: Previous instrumental experience

Statement of Course Content

Students electing and participating in Orchestra will study, play, and otherwise explore the full range of orchestral literature consistent with the technical skills and developing abilities of the instrumentalists in ensemble. Classical and popular, old and new music will be performed, with students' interests serving as an important guide to the selection of music. The instructor will insure, however, that students experience the legacy of the great masters in the history of orchestral compositions. The music resources will be utilized to the end that both ensemble and solo performance skills of individual students will be enhanced, jointly and progressively. The students will play music at the levels of grade 3 and above. They will also participate in sessions aimed at helping them to become knowledgeable producers and consumers of music, through career and/or avocational pursuits.

Terminal Performance Objectives

Through his experiences in Orchestra, each student who successfully completes the course will be able to show, to a degree of at least 85% accuracy, that he is able to:

1. Habitually exemplify the appropriate performance positions and tone production which are characteristic of his instrument.

2. Maintain the mechanical condition of his instrument at performance level, except in extraordinary circumstances; maintain his instrument in sanitary condition.

3. Demonstrate understanding of such concepts as pitch, notation, rhythm, melody, harmony, counterpoint, tempo, tone quality, dynamics, key, meter, and form with reference to musical scores and to the works studied in class.

4. Recognize major thematic excerpts from works studied from visual and aural cues.

5. Play any major or natural minor scale on his instrument, from memory or from a score.

6. Identify by correct name any major or minor scales from the visual cue of a written key signature.

7. As part of an ensemble, perform a grade 3 score on his instrument.

8. Prepare and perform a composition or excerpt of grade 3 music as a soloist on his instrument.

9. Sight-read a brief excerpt from a grade 3 composition as soloist.

10. Play by rote a familiar song in the key of his choice, and in another key chosen by himself or by the instructor.

11. Manipulate the elements of music with increased ease and understanding, and with creativity.

12. Evaluate and enjoy his own and others' musical ability.

13. React to and critically analyze music of many kinds.

Enabling Objectives

To insure that every student is successful in attaining the terminal objectives listed above, the instructor should be certain that each student in the class has many chances to:

1. Explore instruments other than his own, making comparisons and noting differences.

2. Reproduce, on his instrument, music which he hears as well as that which he reads from scores.

3. Explore a variety of types and styles of music and performance.

4. Discover musical meanings, and develop the ability to express himself with freedom and ease in the making of music.

5. Demonstrate degree of his virtuosity to his peers as an instrumentalist.

6. Utilize scales, arpeggios and chords as tools through which he hones his technical skills as performer and theorist.

7. Observe and emulate the making of minor repairs on musical instruments.

8. Meet and overcome a variety of musical problems as a solo performer and as a part of the ensemble.

9. Discover, recognize, define, and discuss the symbols and the symbolism of music.

10. Observe and emulate professional musicians in a variety of performance settings.

11. Evaluate his own and others' performances; compare his own judgments with those of his peers and his teachers.

12. Enjoy music and the making of it; value his experiences, his involvements in music.

See Suggestions to the Teacher, page 142.

Instrumental Music 1, 2, 3
Course Title

Code Number: 794, 795, 796 | Credit: 1.00

Grades: 10, 11, 12 | Sem./Yr.: Year

Required/Elective: Elective | Prerequisite: None

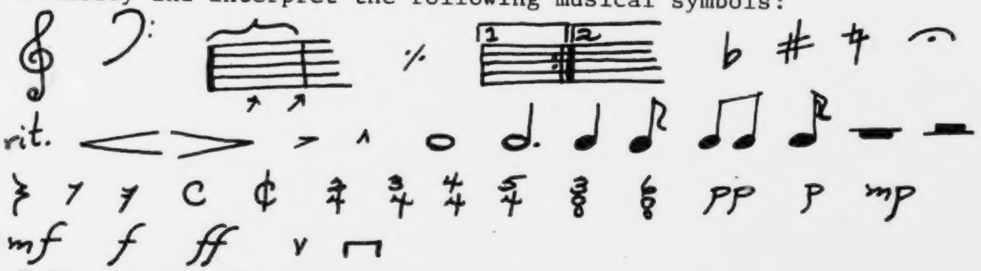
Statement of Course Content

Instrumental Music may be elected by students who have had no previous instrumental music training or experience. The students will explore the making of music with instruments, beginning with basic sound production and playing positions and progressing through the reading and performing of grade 1 scores and the developing of basic performance skills. The music resources will span the gamut from classical to rock, with an emphasis on variety. The pace will be dictated by the individual and group needs of the class. Students completing this course will move to Band and/or Orchestra only when and if they can participate fully and fruitfully in those locally unique classes. Students will explore and consider the variety of career and avocational options available to instrumental musicians.

Terminal Performance Objectives

Each student who participates in and successfully completes Instrumental Music will be able to demonstrate, with an 80% degree of accuracy, that he can:

1. Identify and interpret the following musical symbols:



2. Follow a musical score, concurrently using visual and aural cues.

3. Habitually exemplify appropriate playing positions and embouchure techniques.

4. Identify by timbre families of instruments in mixed and homogeneous passages of music.

5. Understand and apply the concept of concert pitch with regard to his own instrument.

6. Play the scales of concert C and concert Bb, using the appropriate pitches on his own instrument.

7. Play the major scales of C, F, Bb, Eb, and Ab; G, D, A, and E on his instrument, using scores or memory.

8. Play the minor scales of A, D, G, and E on his instrument from memory , employing his own choice as to natural, melodic or harmonic versions of each.

9. Prepare and perform a short solo selection of his own choice on his instrument, using a grade 1 or 2 score.

10. Prepare and perform a grade 2 score as part of an ensemble.

11. Play at sight a 12-16 measure passage from a grade 1 score as soloist.

12. Sight-read simple accidentals and simple rhythmic patterns.

13. Make reasoned judgments concerning his own and others' musical abilities.

14. Demonstrate increasing ability to translate his feelings into musical ideas.

Enabling Objectives

To insure that each student in the class will experience successes in reaching for the goals as expressed in the Terminal Performance Objectives listed above, many reinforcing activities must be provided. Although there is no definitive measure by which aesthetic values may be excised and scrutinized as separate entities, we can note certain evidences of awareness of beauty and cultivation of taste. Therefore, every student must have several opportunities to:

1. Learn to play several simple, familiar songs by rote in keys which are easily managed on his instrument.

2. Listen to and emulate the instructor and other professional musicians in tone quality and articulation on the instrument.

3. Hear, imitate and read rhythmic patterns, and match tones.

4. Listen to music while reading the score.

5. Recognize and correct problems resulting from errors in playing position and/or embouchure.

6. Experiment with instruments other than his own, and make comparisons and note differences among and between musical instruments.

7. Gather information regarding uses of instruments in ensembles of various kinds.

8. Utilize scale passages, scales, arpeggios, and rhythmic patterns in the gaining of technical facility on his instrument.

9. Use recordings and recording equipment in conjunction with his instrument, in score-reading exercises and as practice from aural cues.

10. Demonstrate self-confidence when performing as soloist and as member of an ensemble.

11. Translate "feelings" into musical ideas, and understand the expressions of others through music.

12. Grow in the ability to make reasoned judgments as to music and musicianship.

See Suggestions to the Teacher, page 142.

5. Supplementary Activities

In addition to the structured and scheduled instrumental performing groups available, instrumental music students participate in a variety of extra-curricular and supplementary activities. Such activities provide opportunities for each student to perform in the medium that he finds most satisfying and rewarding.

These various instrumental combinations are formed in keeping with the existing needs and abilities of the students, school, and community and therefore will vary from school to school.

Although these activities are extra-curricular, they are guided by the same goals and standards of performance as the regularly scheduled activities. They are vital to meeting the needs of the student in the areas of aesthetic growth, worthy use of leisure time, and the exploration of career possibilities.

Supplementary activities may include:

Combos

Stage Bands

Drum Corps

Small Ensembles (Brass Quartets, Woodwind Quintets, etc.)

Keyboard Classes

All-City Festival

Feder Memorial Competition

Recreation Department Competitions

Theatre or Studio Music Groups

Honor Guards

Marching Bands

6. Suggestions to the Teacher

1. Each spring, where possible, try to provide guidance for all of your students so that they elect those courses most consistent with their individual needs as future students and/or members of the labor force. Try to offer direction, if needed, so that classes are balanced as to function and needs in the coming year.

2. Frequent performance opportunities tend to stimulate technical growth in students. However, at the high school level, the instructor must take care not to over-extend his students or himself in performance obligations. Perhaps stimulation can best be promoted through the balanced utilization of each performance unit, rather than through the use of the larger groups almost exclusively. This is often the tendency in high schools.

3. Try to maintain your classroom as a resource center, using books, recording materials and equipment and other audio-visual materials and techniques as extensively as possible. Encourage the student use of these resources during and outside of scheduled class times.

4. Prepare for each class utilizing student input at every level of planning and other preparation, so that students are aware of goals and functions as they relate to needs. Maintain your role as guide, and require student response consistent with reference to stated goals.

5. Provide requested guidance with regard to the student rental and/or purchase of instruments and other musical equipment. Relevant information may be posted or otherwide made accessible to all students and to their parents.

6. Utilize the interest of parents and of adults in the community as an asset to your program. Public relations is an important factor to the success of many arts programs; where parents are informed and involved with the band or ensemble, financial support for trips and projects often is measurably simpler to establish and maintain than where information and involvement is nebulous or negligible.

7. The aesthetic and social values to be gained from experiences in instrumental music participation are basic to the success of your program when exploited in tandem. Take advantage of this fact in building ensembles which are sensitive in the transmission of musical ideas. Lead your students in the enjoyment of their experiences as musicians.

D. SPECIAL SCHOOL PROGRAMS

Specialized music classes combined with relevant experiences in performing groups provide the bases of major music programs in several schools. Two schools offer special programs of music preparation open to all qualified students in the city: McKinley High School - Comprehensive Musicianship, and Cardozo High School - Related Arts Program. Descriptions of these programs appear on the following pages.

1. McKinley High School - Comprehensive Musicianship

The three year sequence of courses in this program is designed for the development of comprehensive musicianship. It focuses primarily upon the high school student who plans to major in music in college. Students who are selected to participate in this program should be able to:

Demonstrate basic knowledge of pitch (bass and treble clefs), meter, and major key signatures.

Sight-read and play simple melodic patterns.

Demonstrate proficiency in performance in major area (playing/singing from memory and/or music score).

Grades 10 through 12

1. Each voice and piano major will attend Concert Choir daily.
2. Each instrumental major will attend Concert Band and/or Orchestra daily.

These classes are generally scheduled at 8:00 A.M.

Grade 10 - Major Music I

Each student registered in Major Music I will:

1. survey music from primitive man through the 20th century.
2. study the development of the symphony orchestra and orchestral instruments.
3. study basic theory, which includes major and minor scales, intervals, and triads.

Grade 11 - Major Music II

Each student registered in Major Music II will:

1. study, in detail, music form and style as it progresses throughout the history of music.
2. sight-sing, write melodic dictation and simple counterpoint, and engage in simple ear-training.
3. perform solo in student recitals.

Grade 12 - Major Music III

Each student registered in Major Music III will:

1. write four-part harmony (fundamental position through modulation).
2. analyze four-part harmonic writing.
3. research music history and write term papers.
4. perform simple keyboard harmony and write melodic dictation.

Upon completion of this three year course of study, with at least 80% accuracy, a Major Music student will be able to:

Sight-sing with proper intonation while observing form, style, color, dynamics, interpretation, etc.

Perform, with confidence in ensemble and/or in solo style, vocally and instrumentally.

Trace the development of music as related to significant historical events.

Define various principles and rules of music theory.

Sight-sing with syllables (solfege), numerals, and letters.

Demonstrate basic knowledge of keyboard harmony.

Interpret and analyze musical forms.

Write music correctly from melodic dictation.

Respond satisfactorily to a college music entrance test.

2. Cardozo High School - Related Arts Program

The primary function of the Music Department of Cardozo High School is to develop the musical literacy of all students and to aid talented students in preparing for careers in music. All students are provided the opportunity to broaden their knowledge and appreciation of music through a variety of core courses such as: Choral Music, Instrumental Music, Music History, Music Literature, Piano, Music Theory, Concert Choir, and Concert Band. The Related Arts Program operates on the principle that talented students must be exposed to both musical and non-musical experiences which will stimulate the aesthetic growth and development of the total being.

Grades 10 through 12

1. Each instrumental major will attend Concert Band daily.
2. Attendance in Concert Choir varies for voice and piano majors according to grade level.

Grade 10

Each voice and piano major will:

1. develop proficiency in performance through Concert Choir and Piano Class.

Each instrumental major will:

1. study music theory.

2. develop proficiency in performance on his major instrument through Instrumental Music Class.

Grade 11

Each voice and piano major will:

1. study music theory.
2. develop proficiency in performance through Concert Choir (vocal majors).
3. develop proficiency in performance through Piano Class (piano majors).

In addition, piano majors will attend Choral Music Laboratory twice a week after school. Voice majors will attend Piano Laboratory twice a week before school.

Each instrumental major will:

1. study advanced music theory.
2. develop proficiency in performance through Instrumental Music Class.

In addition, instrumental majors will attend Piano Laboratory twice a week after school.

Grade 12

Each voice and piano major will:

1. study the history of music.
2. study advanced theory.
3. develop proficiency in performance through Concert Choir (voice majors).
4. develop proficiency in performance through Piano Class (piano majors).

In addition, piano majors will attend Choral Music Laboratory twice a week after school.

Each instrumental major will:

1. study the history of music.
2. develop proficiency in performance through Instrumental Music Class.
3. develop proficiency in performance through Piano Class.

Music courses are interwoven in an interdisciplinary manner with other arts. Major music students are encouraged to take courses in visual art, dance, and drama. Likewise, students in visual art, dance, and drama are encouraged to take music courses. The skills, disciplines, and knowledge of these areas are geared not only to encourage and stimulate proficient performers, but also to develop fully the intellectual capacities of the music consumer.

E. SUPPLEMENTARY ACTIVITIES

Activities on the senior high school level provide numerous performance opportunities for band, orchestra, and choral groups. Some of these activities are football games; homecoming festivities; assembly programs such as Thanksgiving, Christmas, and other important occasions; concerts in schools; and spring festivals. Other opportunities off the school premises are parades, church and community concerts, and radio and television programs.

The music program in the senior high schools is further supplemented by the collateral programs as explained in Section IV.

IV. COLLATERAL PROGRAMS

IV. COLLATERAL MUSIC PROGRAMS

Collateral Music Programs such as the All City Band and Orchestra Festival, All City Choral Music Festival, D. C. Youth Chorale and D. C. Youth Orchestra Program are designed to supplement or extend the total music education program, thereby providing a wide range of experiences for all students. For those students who have the inner motivation and strong drive to achieve, there are great rewards to be realized.

These programs are unique in that they offer opportunities on an all-system basis and include special features not possible on the local level.

These collateral programs, strongly supported by the community, are an integral part of the Music Program of the D. C. Public Schools, and are therefore coordinated through the D. C. Public Schools' Music Department.

All music teachers should be knowledgeable about these offerings and should guide their students toward involvement.

Additional programs are available through the D. C. Recreation Department and other agencies of the District of Columbia Government. These programs, which afford group instruction on various instruments, are offered during non-school hours and in the summer. They are not listed here because offerings and locations change from year to year.

A. ALL-CITY FESTIVALS

The All-City Band and Orchestra Festival and the All-City Choral Music Festival provide an opportunity for students (Grades 4-12) to participate in city-wide performance groups at a large community program in the spring of the year. Students participate upon the recommendation of their teachers.

Terminal Performance Objectives

1. Given basic learning experiences in schools, highly motivated students are able to perform medium to difficult musical literature in a manner highly satisfactory to themselves, their teachers and the community. The first step toward the city-wide performance should be a performance in the local school.

2. Given a basic festival repertoire according to school level, an appropriate group in each school will be able to perform with like groups in other schools the recommended festival selections for the purpose of making a contribution to the over-all experience which the All-City Festivals provide for our school children. Festival lists and music should be in the hands of teachers no later than the first week in October.

Activity	Approx. Time	Place
All-City Band and Orchestra Festival Mr. Frank H. Maxwell, chairman	3rd Week in April	Cramton Auditorium
All-City Choral Music Festival Mrs. Hortense P. Taylor, chairman	1st Week in May	Constitution Hall

B. D. C. YOUTH CHORALE

Mr. Edward Jackson, Director

The D. C. Youth Chorale provides opportunities for students who are highly motivated in the area of choral music and who desire to work with other students of like motivation from all over the city. The D. C. Youth Chorale is the official city-wide chorus for the D. C. Public School System. Applicants must be recommended by their secondary school music teacher before being auditioned by the Director of the Chorale. A program of theory, sight-singing and voice study on Monday and Wednesday complements the regular Chorale rehearsals on Tuesday and Thursday. All sessions are held at Paul Junior High School, 8th and Oglethorpe Streets, N.W.

Terminal Performance Objectives

1. Given specific listening and singing experiences with choral music literature of various periods along with instruction in choral technique, Chorale members will be able to perform expressively and with technical proficiency the selected repertoire for a given school year.

2. Given an intensive background in comprehensive musicianship, including ear-training, sight-singing, basic theory, and harmony, a Chorale member will be able to read his vocal line in a choral music score with 90% accuracy.

3. Given a variety of experiences in choral music performance, a Chorale member will be able to identify some of the choices available to him in career opportunities related to choral music, e.g., choral arranging, choral conducting, choral accompanying on piano or organ, and solo performing.

C. D. C. YOUTH ORCHESTRA

Mr. Lyn McLain, Director

The D. C. Youth Orchestra Program, a supplemental program of the D. C. Public School Music Department, provides extensive instrumental music training by professional musicians who teach only their instrument.

All classes or activities are held at Calvin Coolidge High School, 5th and Tuckerman Streets, N.W., Washington, D.C. 20011. Tel. No. 723-1612*

This program is funded by the Public Schools of the District of Columbia, foundations, private donations, and the Emergency School Assistance Act. It also enjoys extensive support of the Friends of the D. C. Youth Orchestra Program, as well as individual parents and community groups who volunteer their services.

During the regular school year, Saturday classes are held for instruction on all band and orchestra instruments, from beginning to advanced levels. Students may begin at nine years of age.

A summer program of concentrated study is provided for a six-week session in June and July (Monday through Friday, 9:00 A.M. to 1:00 P.M.)

The instructional program includes performance in : Elementary, Junior, and Senior Bands; Elementary, Junior, and Youth Orchestras; Jazz Ensembles, String Quartets, Woodwind Quartets, Brass Ensembles, and Percussion Ensembles.

All students are auditioned and placed at their level of ability. A student may progress at his/her own rate; age is no barrier. Beginners are assigned to the instruments they desire.

Terminal Performance Objectives

1. Given a series of structured experiences in instrumental music, all students enrolled in the D. C. Youth Orchestra Program will be able to perform with technical proficiency and musical understanding as members of a musical organization of the D. C. Youth Orchestra Program according to the level of their ability.

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* Starting in December 1972 special classes were held once a week in 32 selected schools on the basis of student response to concert demonstrations by D. C. Youth Orchestra staff.

2. Given adequate motivation, staffing, and equipment, those students in thirty-two selected elementary schools who express an interest in instrumental music will be able to perform the basic scales, techniques, and repertoire on the instrument of their choice in a manner acceptable to themselves and their teacher.

3. Given a program of individual lessons for highly motivated students, identified by their instructors, said students will demonstrate a degree of skill and proficiency in the performance of their instrument on the advanced level for their age group.

V. RESOURCE INFORMATION

V. RESOURCE INFORMATION

The following list of materials is suggestive, but by no means exhaustive. Some recommendations for instructional resource material have been listed at the end of specific course descriptions. In addition, consult D. C. Public Schools' Schedule of Supplies, Textbook List, and MENC publication, The Music Educator's Business Handbook for other sources.

A. PROFESSIONAL LIBRARY

Band Music Guide, Fifth edition, Evanston, Illinois, Instrumentalist Co., 1970.
Film Guide for the District of Columbia Public Schools, Educational Media Catalogue.
Selective Music Lists: Band, Orchestra, String Orchestra, Washington, D. C., Music Educators National Conference, 1971.
Selective Music Lists: Instrumental Solos, Instrumental Ensembles, Washington, D.C., Music Educators National Conference, 1972.
Selective Music Lists: Vocal Solos and Ensembles, Washington, D.C., Music Educators National Conference, 1968.
Shelter, Donald J., Film Guide for Music Educators, Washington, D.C., Music Educators National Conference, 1961.

B. PUBLISHERS AND SOURCES OF SCHOOL MATERIALS*

Allyn & Bacon, Inc. (T)** Rockleigh, New Jersey 07647	Frank G. Libert 11106 Roack Road Rockville, Md. 20853 933-0269
American Book Company (T) 55 Fifth Avenue, New York, N.Y. 10003	Charles P. Micklos 1501 Frederick Road Catonsville, Md. 21228 (301) 747-1058
Follett Educational Corp. (T) 1010 West Washington Blvd. Chicago, Illinois 60607	Monroe A. Salzman (same address)
Ginn & Company (T) 72 Fifth Avenue, New York, N.Y. 10011	John A. Lowery (elem.) 507 West Hill Dr. Frederick, Md. 21710

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* For information regarding title, author, copyright, editions, or price of textbooks, consult the D.C. Public Schools Textbook List 1973-1974.

** See explanation of symbols at end of listing.

Ginn & Company (T) . . . . Robert K. Feaster (2dry)
72 Fifth Avenue, New York, N.Y. 10011
217 Wyngate Drive
Frederick, Md. 21710

Holt, Rinehart and Winston (T) . . . . Walter L. Barnes
383 Madison Ave., New York, N.Y. 10017
5022 Round Tower Place
Columbia, Md.
(301) 730-8847

Prentice-Hall, Inc. (T) (I) . . . . .Edmund J. St. Peter
Englewood Cliffs, New Jersey 07632
10921 Huntcliff Dr.
Apt. 2
Owings Mills, Md. 21117
(301) 356-4238

Silver Burdett Co. (T) . . . . Leonard R. Donaldson
Partridge Court
10506 Faulkner Ridge
Circle Road
Columbia, Md. 21044
(301) 997-3150

Music Educators National Conference (I)(Av)
1201 Sixteenth Street, N.W.
Washington, D.C. 20036

Elementary Music Publications (Ch)
P.O. Box 24
Silver Spring, Md. 20907

The Wurlitzer Company
DeKalb, Illinois 16015
--pianos, electronic pianos

The C. E. Ward Co. (Rb)
New London, Conn. 44851

Educational Music Bureau (Gnl)
310 West Polk Street
Chicago, Illinois 60607

William C. Brown Co., Publ. (I)
135 S. Locust St.
Dubuque, Iowa 52001

Dickson Wheeler, Inc. (I)
208 First St.
Scotia, New York 12302

Willis Music Co. (Ch)
440 Main St.
Cincinnati, Ohio 45202

Educational Record Sales (R)
157 Chambers Street
New York, N.Y. 10007

Continental Press (I)
Elizabethtown, Pa. 17022
--Jacob H. Williams
  5897 Pine Street
  East Petersburg, Pa.
  17520
  (717) 569-0359

Bowmar Co. (R)
622 Rodier Drive
Glendale, Cal. 91210
--Kirk Quinn
  5315 Herring Run Dr.
  Baltimore, Md. 21214
  (301) 426-4920

Schmitt, Hall and McCreary
527 Park Ave. (Ch)
Minneapolis, Minn. 55415

Radio-Matic of America, Inc. (Ave)
760 Ramsey Avenue
Hillside, New Jersey 07205

Donnelly's Teaching Aids (Gnl)
7000 Marlboro Pike, S.E.
Washington, D.C. 20028
735-0734

Capitol Records (R)
Hollywood and Vine
Hollywood, California 90028

M. Hohner, Inc. (Cl/I)
Andrews Road
Hicksville, Long Island, N.Y. 11802

Harold Flammer, Inc. (Ch)
251 West 19th St.
New York, N.Y. 10011

Neil A. Kjos Music Co. (Ch)
525 Busse
Park Ridge, Illinois 60068

Shawnee Press, Inc. (Ch)
Delaware Water Gap
Pennsylvania 18327

Summy Birchard Co. (Ch)
1834 Ridge Avenue
Evanston, Illinois

Trophy Music Company (Cl/I)
1278 West 9th St.
Cleveland, Ohio 44113

Targ & Dinner, Inc. (Cl/I)
2451 N. Sacramento
Chicago, Illinois

The School Musician Director
and Teacher Magazine
4 East Clinton Street
Joliet, Illinois 60431
--professional magazines

RCA Records (RCA)
1133 Avenue of Americas
New York, N.Y. 10036

Children's Music Center (Gnl)
5373 West Pico Blvd.
Los Angeles, Cal. 90019

Wenger Corp. (F)
90 Park Drive
Owatonna, Minn 55060

Keyboard Jr. Publ. (Gnl)
1346 Chapel St.
New Haven, Conn. 06511
--Elem. music magazine

Folkways Records (R)
701 Seventh Ave.
New York, N.Y. 10036

Peripole Products, Inc. (Cl/I)
51-17 Rockaway Beach Blvd.
Far Rockaway, Long Island,
New York 11691

Schulmerich Carillons, Inc.
Carillon Hill
Sellersville, Pa. 18960
--handbells

Belwin, Inc. (Gnl)
250 Maple Avenue
Rockville Centre
Long Island, N.Y. 11571

Society for Visual Education
1345 Diversey Parkway (Av)
Chicago, Ill. 60614

Oscar Schmidt-International
Garden State Road (Cl/I)
Union, New Jersey 07083

Rhythm Band, Inc. (Cl/I)
P.O. Box 126
Fort Worth, Texas 76101

Pro Art Publications (Ch)
469 Union Ave.
Westbury, Long Island, N.Y. 11590

Clarin Corporation (F)
4640 West Harrison St.
Chicago, Illinois 60644

Broadman Press (Ch)
127 Ninth Avenue, North
Nashville, Tenn. 37203

Associated Music Publ. (Ch)
609 Fifth Avenue
New York, N.Y. 10017

MCA Music
445 Park Avenue
New York, N.Y. 10022

Canyon Press (Ch)
Box 1235
Cincinnati, Ohio 45201

Boston Music Co. (Gnl)
116 Boylston St.
Boston, Mass. 02116

Symbols Indicating Specific Kinds of Materials

Av	Filmstrips, films, records
Ave	Audio visual machines, phonographs
Ch	Special choral music, octavo, collections
Cl/I	Classroom instruments
F	Furniture, risers, mobile centers
Gnl	General line of music materials
I	Instructional books other than hardback textbooks; also professional
M	Instrumental method book
R	Records
Rb	Choir robes, blazers
T	Textbook series and related records

VI. TEACHER COMPETENCIES

VI. TEACHER COMPETENCIES*

A. PERSONAL QUALITIES

Pre-service experiences should lead to competencies in dealing with others. Such experience should include implications for aesthetic education.

Music educators must:

Inspire others

- Demonstrate qualities of leadership that will enable them to excite the imagination of students
- Be able to communicate with enthusiasm for music

Continue to learn in their own and other fields

- Be predisposed to develop an attitude of intellectual curiosity that will serve to help them find answers not provided in their pre-service education

Relate to individuals and to society

- Develop empathy with students and colleagues of varying backgrounds
- Establish positive attitudes and commitments toward common goals of mankind, as well as children of all cultural backgrounds

Relate to other disciplines and arts

- Know the similarities and differences between their own and the other arts
- Be familiar with the scientific method and its application in music and the other arts
- Seek relationships between music and other disciplines

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* Developed by Task Force on Teacher Education, MENC, 1970.

Accept and evaluate change

- Develop an attitude that enables them to seek, identify, and evaluate new ideas

- Welcome and utilize technological, exploratory developments in musical composition, teaching procedures, and aids

Use their imagination

- Learn to be creative with music and its materials in the way they approach learning problems, and in their relationships with colleagues

B. MUSICAL COMPETENCIES

Pre-service experiences should lead to demonstrable skills in performance, composition, history, and literature.

1. Skills in Producing Sounds

Music educators must:

Perform at a level of musical understanding and technical proficiency so that their performance ability on an instrument or with their voice would be sufficient to enable them to interpret representative works of the past and the present

- Improvise rather than be limited only to performance through reading music

- Have had performance opportunities during their education which included solo, small ensemble, and large ensemble experiences

Play accompaniments

- Perform on the piano and such instruments as the guitar, autoharp, or accordion at a level of competence which enables them to provide accompaniments and employ these instruments as teaching tools

Sing

- Have a basic understanding of the human voice as a musical instrument

- Be able to use their own voices effectively to illustrate passages and to lead singing

Conduct

- Demonstrate conducting techniques that will enable them to elicit from ensembles musical performances appropriate to the compositions being performed

Instruct

- Coach and instruct others in developing performance skills
- Develop sufficient technique to demonstrate and supervise beginning students in all kinds of performance
- Be familiar with current devices for sound modification and be equipped to explore new developments as they occur

2. Skills in Organizing Sounds

Music educators must:

Organize sounds for musical expression

Demonstrate an understanding of the elements of music through original composition and improvisation in a variety of styles

Demonstrate the ability to identify and explain compositional choices of satisfactory and less satisfactory nature

Notate and arrange sounds for performance in school situations

3. Skills in Describing Sounds

Music educators must:

Identify and explicate compositional devices as they are employed in all musics

- Be able to apply their knowledge of music to all music , diatonic and non-diatonic, Western and non-Western art, dance, and folk music to such popular idioms as rock, jazz, and "country and western" music
- Be able to apply their knowledge of music to traditionally non-musical sounds

Discuss the effective results of compositional devices

- Know the ways in which composers in various cultures combine the elements of music to establish particular responses in the listener

Describe the means by which sounds used in music are created

- Be familiar with the tone production capabilities of conventional instruments, instruments of other cultures, and also with electronically amplified instruments, electronically controlled tone altering devices, electronic sound synthesizers
- Be equipped to explore new developments as those appear

C. PROFESSIONAL COMPETENCIES

Skills in setting the conditions for learning are developed through early and increasingly intensive observation and practice teaching experiences, and the study of methodology, aesthetics, philosophy, psychology and sociology.

Music educators must:

Express their philosophy of music and music education

- Establish a commitment to music as a means of human expression
- Communicate this commitment not only verbally and in written form, but through their professional attitudes and activities

Demonstrate a familiarity with contemporary educational thought and awareness of various schemes of educational organization

Employ a broad knowledge of musical repertory, instructional media and materials in order to assist students in the solution of learning problems

Guide the learning experiences of pupils

- Establish goals
- Put content in sequence
- Guide pupil involvement
- Evaluate accomplishment of goals
- Assist students to become musically independent

Demonstrate by example the concept of a comprehensive musician dedicated to teaching

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